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Vue WEEKLY

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NEXUS

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A CHANNEL
WIRED
with
ELISE CAMPBELL

Thursday
BARNEY BENTALL INTERVIEW!
Nexus Tribe Giveaway
WIRED'S Fave Pick:
Lenny Gallant
at the City Media Club

Friday
DIVAS ON PARADE-LIVE IN-STUDIO
"Bermuda Avenue Triangle"
Mayfield Theatre Preview
"Sleeping Beauty" Theatre Preview
WIRED'S Fave Pick:
Asian Gangster Double Bill
at the Metro Cinema

Monday
GRAPES OF WRATH
THEATRE PREVIEW
WIRED'S Fave Pick:
The Fall Show
at Douglas Udell Gallery

Tuesday
KNIVES & HENS
THEATRE PREVIEW!
Spot Surfing
WIRED'S Fave Pick:
Fat Tuesday
at The Sidetrack Cafe

Wednesday
PREVIEW OF PRO CORO'S
"TOUR DE FRANCE"
WIRED'S Fave Pick:
Wednesday Night
Smirnoff Swing Night
at New City Likwid Lounge

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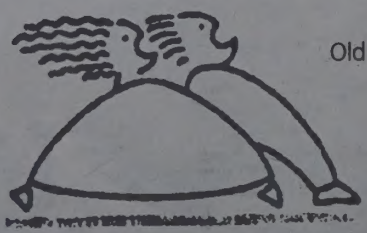

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THE WORLD'S **BEST MUSIC** STORES

Bankers laughing all the way to the mega-mergers

By DALE LADOUCEUR

feature

In his 1995 book *The Doubter's Companion*, John Ralston Saul defined bankers as "pillars of society who are going to hell if there is a God and He has been accurately quoted."

Saul's prediction of the afterlife cannot be accurately gauged, but Canadian bankers have made it no secret where they want to go on this mortal plane. In the last few years, the big four power brokers of the Bay Street banking world (Bank of Montreal and Royal Bank; Canadian Imperial Bank of Commerce and Toronto Dominion Bank), seeing consistent record profits, have been lobbying the federal government for permission to merge.

Just how big are the big banks? Well, for instance, the top five (those mentioned above plus the Bank of Nova Scotia) dwarf all other Canadian corporations with assets totaling $1.05 trillion in 1997—the same year they made a record $7.13 billion in profits. In 1996, the Royal Bank posted the highest profit ever recorded by a Canadian company: a whopping $1.43 billion.

Since the banks are obviously doing well for themselves, one might ask, why would they want to fix what ain't broke by merging? The answer is simple: with size comes political clout.

MacKay doesn't okay plan

On September 15, the federally commissioned MacKay Task Force finished its 20-month-long study, releasing their report on the future of financial services in Canada. The report, titled *Change, Challenge, and Opportunity,* contains 124 recommendations that aim to "provide Canadians with an open, competitive financial service sector that will provide a broader range of service providers."

In other words, the exact opposite of fewer, bigger banks.

The MacKay report is supposed to increase competition and choices for Canadians in an ever-expanding global economy. But with the unprecedented growth of corporations in both economic size and political power, can John or Jane Q. Public influence what goes down?

"It would again be an unprecedented degree of ownership and control of the financial structure of the nation," explains Edmonton publisher, National Party of Canada leader and Council of Canadians founder Mel Hurtig. "The banks have literally taken over all of the brokerage houses and have moved into the insurance and trust company business. So those bank mergers would be very detrimental to the average Canadian."

A great deal of contradiction surrounds the issue of bank mergers, often due to the manipulation of statistics. Checking sources, then weighing differences and past trends is the only way to get the full picture. For example, when told about the Canadian Community Reinvestment Coalition's findings that bank mergers in other countries led to higher fees, job loss and branch closures, Joseph Barbera of the Bank of Montreal's public relations department disagrees.

"We expect to go from 2,500 branch locations to 3,000 with no job losses," he says. Barbera uses the recent Nesbitt Thompson and Burns Fry merger as an example. "Everyone thought there was going to be a 20 per cent cutback, but two years after their merger, there were 700 brand new jobs".

Branching out means branches closed

Douglas Peters, a PhD economist and former federal Secretary of State (Finance), critiqued the proposed bank mergers along with economist Arthur Donner. They disagree with many of the banks' claims. Their study, completed this month, states, "If the mergers go ahead, more than one-half of the branches of the Toronto Dominion Bank and the Bank of Montreal will exceed Competition Bureau guidelines for market concentration." In order to follow the guidelines, according to the study's figures, the Bank of Montreal would have to close 275 to 330 branches, which would make up about 13 per cent of the combined branches of the Royal Bank and the Bank of Montreal. Similarly, the Toronto Dominion Bank would have to close 181 branches, or about eight per cent of the TD and CIBC branches combined.

Hurtig also questions the bank's statement on jobs and branch closures. "Without question, it would result in the closure of branches all across the country and the loss of tens of thousands of jobs. Service would deteriorate rather than improve, and the banks would go merrily on their way doing what they want to do—that is, invest more Canadian savings outside of Canada. That is their big objective; the banks are already extraordinarily profitable in this country, so they want to take over banks in Mexico, Chile and the U.S., as the Bank of Montreal and the CIBC already have."

The MacKay task force did not have a mandate to review any specific transaction, but they reviewed issues of merger policy and process. "We recognize that mergers can be a valid business strategy," the report reads. "We concluded that there should be no absolute ban on mergers among large banks, insurance companies and other financial institutions. However, no such merger should take place unless it is consistent with the public interest."

One seldom-addressed question is whether mergers are a legitimate business strategy, as opposed to a political one. "Many institutions around the world are responding to these 'change forces' by looking to consolidation," states the MacKay report. In other words, it's a global trend and, some might consider, a fact of life.

The harder they fall

This trend for mergers and mega-corporations produces some startling statistics. The combined revenue of the world's top 200 corporations is twice that of the bottom four-fifths of humanity. However, the bigger they are, the harder they fall when business doesn't go well, a consideration that must be heeded given the current speculation of a global recession.

Two banks too big

According to the Peter/Donner report, "The most important aspect of the two-behemoth [Montreal/Royal and TD/CIBC] bank structure is the impact it would have on systemic risk for Canada. The two-bank structure would certainly mean that both banks would be too large to fail. This dramatically increases the possibility of a government rescue of one or both of these mega-banks some time in the future."

The scenario of one or both mega-bank making a serious business error would inevitably result in the Canadian taxpayer facing a very expensive bill. In addition, any failure of one of these huge banks would likely adversely effect the whole Canadian economy. Canada has one of the best records in the world when it comes to maintaining a safe and sound banking and financial system. The deposit insurance system has been fully paid for by its participants and now has no deficit. Canada's enviable record in management, supervision and regulation would need to be significantly stricter with only two banks, given the greatly increased level of systemic risk. The failure of either of the two behemoth banks would be a huge blow to the whole financial sector, and would be followed by further failures across the economy, with a concomitant deleterious effect on employment and income.

Scotiabank not merging

In his presentation to the Liberal caucus task force on financial services this spring, Scotiabank chairman Peter Godsoe said, "We don't have to merge with another Canadian bank to achieve international success." Given Scotiabank's extremely lucrative dealings in 53 foreign countries, his point can be conceded. Some argue that because of the last decade of deregulation, the banks are already too big and have an increasing stranglehold over the country's financial services sector. Ⓥ

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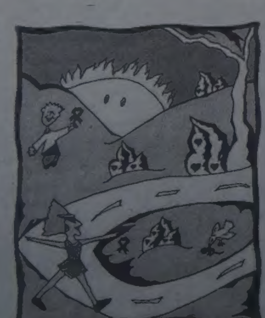

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this week

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cover story.....▶ **Music • 23**

Edmonton, the future is now. Urban music (trance, trip hop, jungle, drum 'n' bass, house, etc. etc. etc.) has been quietly taking the world by storm this whole decade. Now attendnance at the fourth annual Nexus festival-slash-rave (although the latter term is *very* passé, don'tcha know?) is expected to at least approach 3,000. Some of the best DJs in the world are coming to town, including L.A.'s Christopher Lawrence, who we talked to.

COVER PHOTO: COURTESY FRAGRANT RECORDS
COVER DESIGN: DAVID GOBEIL TAYLOR

Fashion • 10 ◀•••

Gala season already? It seems like only yesterday we got our Yves St-Laurent tuxes and Donna Karan gowns dry-cleaned... *Vue Weekly* gives you a preview of some upcoming fancy dress events, including the ball for Multiple Sclerosis.

•••▶ **Music • 19**

Does the name Maureen Forrester ring a bell? Well, it should—she's easily one of the best contraltos in the world, and she's Canadian. She may not get the hype sopranos and tenors do, but her low register has blessed her with an incredibly long career. At 68, she's showing no signs of slowing down, instead performing musical theatre-styled songs written for her by David Warrack (left).

Film • 30 ◀•••

The Montreal-produced film *Hang the DJ* hits theatres next week. It explores the life and culture of a few underground urban music DJs, and reviewer Dave Johnston thinks it's the bee's knees. And it just happens to mesh nicely with our cover story about club music—what a co-inky-dink!

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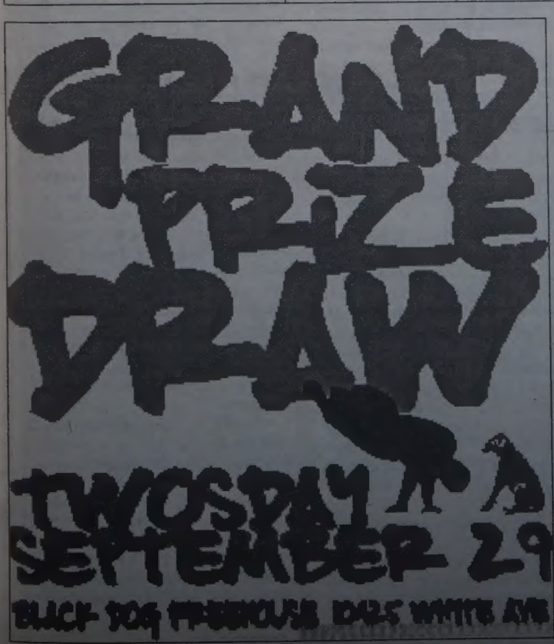

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Tel: (403) 426-1996
Fax: (403) 426-2889
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Issue Number 151
August 27 - September 2, 1998
Available at over 1,000 locations

Editor/Publisher
Ron Garth
Associate Publisher
Maureen Fleming
Editor-in-Chief
David Gobeil Taylor
Associate Editor
David DiCenzo
Graphics and Design
Terry Cox
Office Manager
Glenys Switzer
Advertising Representatives
Brian Eliasson
Aviva Kohen
Local Advertising
Call 426-1996
National Advertising
DPS Media
(416) 413-9291
Contributing Editor
Charles Mandel (News)
Maureen Moore (Fashion)
Contributors
Araxi Arslanian
Richard Burnett
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medium rare

By DAVID GOBEIL TAYLOR

Back in Black

This week, I'm going to write about a media mogul. He publishes newspapers in several countries. He's famous for his ultra-conservative views. He's renowned for his merciless business practices. He's outspoken about his extreme opinions. He's strict with his underlings, forcing them to at least tacitly adopt his editorial positions. He has a virtual print-media monopoly in several markets, and is sometimes even his own competition. He's the subject of controversy both for his editorial and his financial power. His last name is Black.

No, it's not who you think.

The above description could easily apply to Hollinger/Southam bigwig Conrad Black, but I'm referring to David Black (no relation, as most articles about him are quick to point out). Black is the owner of one of the largest newspaper chains in British Columbia; his company, Black Press, publishes 80 community newspapers in B.C., Alberta and Washington State.

The parallels between Conrad and David Black are easy to draw; the latter is often affectionately known as "Mini-Black" among B.C. journalists. Like Conrad, David Black's position affords him quite a bit of potential power; and, as events have shown this week, he isn't afraid to flex his muscle.

Last month, the B.C. government ended a three-year face-off with Nisga'a natives over land grants and forest and water rights, signing a treaty that has British Columbians starkly divided. Some are just glad the tension is over; some think the government conceded too much.

And Black has made it clear what side he's on.

Black has publicly made it his entire newspaper chain's editorial policy to oppose the treaty. Newspaper editorial policies are nothing new; editorial boards routinely support specific candidates and take sides on divisive issues. Such decisions have historically been made on a newspaper-by-newspaper basis by editors in a specific community; yet ownership has, of course, always been part of this process. The unprecedented size of modern newspaper chains in the last decade coupled with the higher public profile of owners are all that makes such a dictum from above unusual.

What makes Black's anti-treaty policy extraordinary—and worthy of the national media coverage it has received—is the fact that it's not limited to the op ed page. Black has forbidden his employees from writing anything in support of the treaty. He has stated that he's not going to force anyone to oppose the treaty—"I would never ask anyone to write something they [sic] didn't believe in," he told a CTV reporter—but he's making sure only anti-treaty voices are published, thereby completely disregarding the traditional (well, this century anyway) journalistic value of balanced coverage.

Black disagrees with this assessment, saying balance can be achieved by letters to the editor and news coverage. The first example is ludicrous—letters hardly carry the same weight as articles, and they certainly don't set editorial policy. If anything, editorial policy determines which letters are run. Newspapers are notorious for giving preferential treatment to letters about themselves, leaving letters about non-media issues to run only if there's space.

As for news coverage, Black has hired constitutional lawyer Mel Smith to write a series of eight articles (which will be run in all B.C. papers) giving factual background information about the treaty. Smith, however, is a well-known treaty opposer. If there's bias, it's obvious where Smith will lean. If he does stick to the facts, there will still be nothing to offset anti-treaty opinion columns. Either way, there's no balance.

Medium Rare
continues on page 10 ➡

Awards an example to black youth

By DAVID DiCENZO

As usual, things are pretty busy for Calgary writer Cheryl Foggo. She has a couple of books and two screenplays in the works, but there's one event she'll definitely squeeze into her chaotic schedule: the 1998 Black Achievement Awards. Foggo will be much more than an eager spectator; she'll be the recipient of the prestigious Founder's Achievement Award, presented to an Albertan demonstrating an overall contribution to the black community.

events
PREVUE
The 1998 Black Achievement Awards
• Citadel Theatre •
Sept. 26

"Winning this award is very nice on a couple of levels," says Foggo. "I've been nominated for many awards in the past year, and that's great, but it's nice to win. Also, this award, coming from the black community, does mean a lot to me. It's an expression of my work, and it will give me the opportunity to become more known within the community."

Foggo is a descendant of black Oklahomans who settled in Alberta and Saskatchewan in 1910. Becoming a writer was, quite literally, a childhood goal for her, as she recalls communicating her written words to an audience when she was a third grader. Foggo's distinguished career has had many milestones, including novels, magazine articles, film work and a spot on the writing team behind the critically-acclaimed show *North of 60*. She says her fondest highlights centre on the novels she has completed.

"My first book, *Pourin' Down Rain*, was a lifelong dream for me," says Foggo. "I was able to share the story of the very long-standing black community in Alberta and Saskatchewan. I'm most proud of the novel *One Thing That's True*, which depicts a young, strong, black character [Roxanne] who people can really take to their hearts. I've been asked, 'Is Roxanne you?' No, but she's who I would have liked to be."

Involve, not alienate

Recognizing the contributions of community members like Foggo is the main goal of Sharon Headley, founder of the Black Achievement Awards Society of Alberta (BAASA). While some might suggest that such an event is prejudicial, the ideal behind the awards—and the society—is to involve people, not alienate them.

"This is simply about promoting achievement," says Headley. "It's given youth tangible examples of what they can achieve."

And youth plays an extremely important role in BAASA. In addition to young community members receiving awards and recognizing the achievements of others, money raised by the non-profit organization goes towards the funding of post-secondary education, among other things. Headley sees the society as a vehicle to educate all Albertans in a positive manner.

"What's beautiful is that it encompasses other communities as well," she says. "It's a mixture of people, all working together for the same cause."

Finds racism amusing

One of the highlights of the evening will be the presentation of the John Ware Memorial Lifetime Achievement Award to Edmonton's Dr. Jaunita Chambers. The many titles of this witty 85-year-old include psychologist, activist, educator, author and broadcaster. As the first black child born in Montreal, Chambers experienced difficulties that motivated her to become successful in many fields.

"All the people of my generation had to encounter many harsh times," says Chambers. "It amuses me to hear people talk of racism. I may not like you and you may not like me, but there's no reason we can't get along."

3 Dollar Bill

By RICHARD BURNETT

The plague is worsening

"What do you think you're more likely to die from?" my editor at a gay magazine asked me last year. "AIDS or a car accident?"

I thought about it for a minute. After all, I practice safer sex. "AIDS," I said. And after the 12th World AIDS Conference in Geneva this summer, I'm not inclined to change my mind.

While many think the crisis has passed and AIDS is now a manageable chronic illness, the news isn't good. It hasn't been good since American virologist Dr. David Ho announced in 1996 that science would eventually "eradicate" HIV by bombarding the human body with drug "cocktails" of AZT, 3TC and protease inhibitors.

Today, not everyone can afford them (a year-long course of triple antiviral therapy costs about $20,000), and the drug combinations aren't working for everybody. And drug regimens broken by patients unable to cope with their toxic side-effects are allowing the most tenacious retrovirus in human history to mutate.

What started out as two viral groups and simultaneous epidemics—HIV-1 and HIV-2—has morphed into so many mutant strains that the World Health Organization (WHO) now predicts over 40 million AIDS cases worldwide by the end of the century. The September 1 issue of *Nature Medicine* reports that infectious disease experts fear that the latest strain, identified in a 40 year-old woman in Cameroon who died of AIDS in 1995, is escaping detection by current AIDS tests.

Worse, WHO officials say multidrug resistant tuberculosis and HIV reinforce each other. The spread of AIDS in Asia therefore cannot be stopped without first eliminating TB Bacilus, the germ that killed over three million people in 1995 and resides in a third of the world's population.

Ottawa's Laboratory Centre for Disease Control reports a third of the 50,000 Canadians who have HIV don't even know they're infected. The median age of infection has fallen from 32 in 1983 to 23 this decade. Royal Bank chief economist John McCallum estimates cumulative costs in Canada alone will top $15 billion by the year 2000. And the Canadian Policy Research network estimates Canada could save $4 billion over the next five years if it invests more in prevention programs now.

But we're not. Canada's National AIDS Strategy will spend a mere $42.2 million annually over the next five years, the same as the last five. The Canadian AIDS Society, meanwhile, estimates as many as 5,000 Canadians will contract HIV this year. That's just a fraction of the 16,000 people the World Health Organization estimates are infected globally *each day*.

The recently formed International AIDS Vaccine Initiative, with funding from various sources such as Levi-Strauss and Microsoft founder Bill Gates, will set up research teams to speed testing of promising vaccines—but a cure doesn't appear imminent.

"We will never, I don't think, have just one single drug that will do the job," says Dr. Mark Wainberg, whose Montreal lab isolated and identified 3TC. "This virus is a lot smarter than we ever gave it credit for in 1983 when it was first discovered. I have no hesitation telling you this virus is a lot smarter than me and it continues to mutate in the most amazing and unpredictable ways possible. But we have made a lot of progress, and we should be thankful for that. Still, we haven't turned the corner and there's no reason for anyone to be apathetic."

So slip on your ruby slippers this Sunday and join over 70,000 other Canadians marching in cities coast-to-coast in AIDS Walk Canada, the country's single largest fundraising and awareness campaign for HIV/AIDS.

Edmonton's two-hour march kicks off at noon at Kinsmen Sports Centre. Call 488-5742 for info or pledge forms.

VUEnews

By Charles Mandel

Your urban alternative guide to the week's *really* important events

environment

Grizzly bear hunt criticized

LONDON—A British environmental group is calling for a ban on grizzly hunting in British Columbia. The Environmental Investigation Agency says the province is pushing the bears towards extinction. The agency announced its findings after a 14-month study of the province's bear population.

B.C. representatives say hunting doesn't harm the bear population and says it will not end the annual hunt. A government-sponsored paper leaked to the press by the Western Canadian Wilderness Committee, however, criticized the province for the hunt and said there is no justification for continuing it.

Park animal corridors a howling success

BANFF—The creation of wildlife corridors in Banff National Park is credited with helping wolves regain a foothold in the mountains. Karsten Heuer, a biologist on a 3,200-kilometre trek, says railroad and highway crossings are assisting in the return of wolves and other wildlife.

Heuer is part of the Y2Y initiative, a group of more than 100 conservation organizations, wildlife scientists and economists helping maintain and further develop a system of wildlife corridors from Yellowstone to the Yukon.

Well bombing fallout spreads

CALGARY—Weibo Ludwig and his family intend to sue the RCMP for wrongful arrest after they were charged with the bombing of a Hinton area gas well. The charges against the family were later withdrawn.

In the meantime, the Alberta Energy Co., a target of a number of the bombings, called for the federal government to crack down on "industrial terrorists." Gwyn Morgan, president of the company, called for tougher legislation and greater investigative powers for police.

Previously, Ludwig has protested against industrial emissions near his farm, saying they are responsible for up to 51 animal deaths on his property.

politics

NAFTA challenge in the works

OTTAWA—A number of environmental and social-justice groups are calling for a public inquiry under the North American Free Trade Agreement's environmental body. The groups are protesting a NAFTA ruling that allows corporations to sue foreign governments for passing environmental legislation that hurts their business.

Two American corporations have asked for compensation from Canada following federal decisions banning allegedly harmful substances from the companies. The groups calling for the change are the Sierra Club of Canada, the Council of Canadians, the Canadian Labour Congress and Greenpeace.

social affairs

Child welfare caseload rising

EDMONTON—In the last year, child welfare caseloads have jumped 39 per cent from 8,487 to 11,814, according to statistics released from Alberta Social Services.

Linda Sloan, the Liberal social services critic, is concerned over the lack of information explaining the sharp increase in caseloads. Lyle Oberg, the social services minister, claims the rising caseload results from increased public awareness.

Smiling employees find rule less than charming

VANCOUVER—Safeway employees are bristling over the grocery chain's new rule that requires employees to either smile or get dispatched to a "charm school."

However, United Food and Commercial Workers, the union representing Safeway workers, says it's not going to grin and bear the so-called "superior service" program. The union has gone to the B.C. Labour Relations Board and is awaiting a hearing date.

A number of employees contend that the program causes customers to misinterpret the smiles as flirting. In the United States, there have been reports of cashiers being stalked.

Other companies who insist on staff smiles include Wal-Mart, and Blockbuster Entertainment. *[We at Vue Weekly, however, have always taken pride in our progressive mandatory-scowling policy. -Ed.]*

election issues: a citizen's guide

Dangerous derelicts disregarded

People die in them. Hookers, junkies and drinkers party in them. They drive property prices down and raise insurance rates. Kids set them on fire.

They are derelict houses. Abandoned, boarded-up and left behind, about 130 of these ruined properties litter the inner city. They range from single-family dwellings to entire buildings like the burnt-out Hecla Block.

In the last two years, four people have died in derelict buildings in Edmonton. One froze to death in the winter. Another died in a fire. Two have been murdered.

And yet city council refuses to do anything about this issue. The only conclusion that can be drawn is that the current council and mayor believe property to be more important than people.

Two years ago, while writing for another alternative newsweekly *[No comment... -Ed.]*, I documented in detail the problems of abandoned houses in the inner city. The same houses are still standing vacant.

Back then, a city councilor gave the following explanation for council's ination: "A man's home is his castle, and the law is embedded around that."

At the time, staff at the Capital Health Authority wondered why the laws couldn't be changed so that if a house sat derelict with no effort to repair it for one year or more, or if it lost 50 per cent of its value, it would be torn down.

Condemned houses are clearly dangerous. Ask your candidates for mayor and city council what they will do to address this problem.

and . . .

Are you a "severely normal" Albertan? Ralph Klein and his key cabinet ministers have been dropping references to the "severely normal" into their speeches. We offer our guide to the "severely normal."

- Severely normal people are generally found in St. Albert, Sherwood Park, Mill Woods and Terwillegar.
- Severely normal people eat red meat.
- Severely normal people read whatever Oprah's book club has recommended that week.
- Severely normal people watch *Home Improvement*, *Melrose Place* and *ER*. *[Guilty as charged... -Ed.]*
- Severely normal people listen to the Backstreet Boys.
- Severely normal people vote Conservative provincially and Reform federally.
- Severely normal people frown at anything beyond the range of their severely normal daily existence.
- Severely normal people read the *Calgary Herald*.
- Severely normal people pay special attention to Naomi Kravitz's column in the *Calgary Herald*.
- Severely normal people think just like Ralph Klein.

quote of the week

"Probably me. I'm so terribly normal I can't stand it."—Ward 4 city councilor Michael Phair speculates who Ralph Klein means when he refers to "severely normal people."

VUEpoint

By LESLIE PRIMEAU

Senate stir simply a smokescreen

DEMOCRACY, AS DEFINED in the Oxford dictionary, is "government by all the people, direct or representative; a form of society ignoring hereditary class distinctions and tolerating minority views." Now that we've established a definition, let's see how it applies to all those feigning outrage over the prime minister's recent appointment to the pork-barrel capital of the universe, the Canadian Senate.

First, the Reform party. They were the only party that even ran candidates—in a provincial election, even though they're a federal party. Reformers seem to naïvely think that Senate elections will suddenly change the landscape of the nation. And even though there are Reformers I admire, why are they worring about the lame-duck Senate when they're having trouble with their own elected representatives? Shouldn't they figure out what we want to accomplish as the opposition and shouldn't they address their internal problems first?

Provincial party didn't even field candidate

Then there's Premier Klein denouncing the prime minister for his high-handedness—talk about the pot calling the kettle black! This would be the guy whose provincial party was so excited about a Senate election that they forgot to name a candidate. This would be the guy who willingly spends $3 million on an election about nothing. Of course, I suppose he's all over the Senate issue in order to deflect growing curiosity about the Treasury Branch and the huge part the government played in the "Alberta Solution." If he truly believed in democracy, he might call for a public inquiry. But that would be democracy with accountability, wouldn't it?

Then there are the media flacks dumping on the prime minister for flaunting his power, for spitting in the face of Alberta. He did warn us that he had no intention of paying attention to Klein's screaming. If the media were really into democracy, wouldn't they put apologies on the front page when they're wrong instead of burying them? Wouldn't they stop scooping up newspapers, TV and radio stations as a way to eliminate competition?

The whole Senate thing in this province has been a smoke screen to allow some political types an opportunity to lash out at the feds and deflect some home-base criticism. I'm getting tired of the media saying Senate elections are a serious issue with Albertans. Abolish the Senate and get on with life!

Lesley Primeau may be heard weeknights from 6–9 p.m. on 630 CHED.

BESTSELLERS

Fiction: Hardcover
1) Rainbow Six
Tom Clancy (Putnam)
2) Tell Me Your Dreams
Sidney Sheldon (William Morrow)
3) I Know This Much Is True
Wally Lamb (Harper Collins)
4) The Alone and I
Danielle Steele (Delacorte Press)
5) A Widow for One Year
John Irving (Knopf Canada)

Non-fiction: Hardcover
1) The Canadian Oxford Dictionary
(Oxford)
2) Boom, Bust & Echo
David Foot (Macfarlane, Walter & Ross)
3) The Day Diana Died
Christopher Andersen (William Morrow)
4) Reading People
Jo-Ellan Dimitrius, Ph.D. (Random House)
5) Simple Abundance
Sarah Ban Breathnach (Warner Books)

Fiction: Mass Market
1) Special Delivery
Danielle Steele (Dell)
2) Raven
V.C. Andrews (Pocket Books)
3) Temple of the Winds
Terry Goodkind (Tor)
4) 10 lb Penalty
Dick Fancis (Pan)
5) A Certain Justice
P.D. James (Ballantine)

Fiction: Trade Paperback
1) The Underpainter
Jane Urquhart (McClelland & Stewart)
2) Fall on Your Knees
Ann-Marie MacDonald (Vintage Canada)
3) The Celestine Prophecy
James Redfield (Warner Books)
4) Snow Falling on Cedars
David Guterson (Vintage)
5) The God of Small Things
Arundhati Roy (Vintage Canada)

Non-fiction: Paperback
1) Don't Sweat the Small Stuff
Richard Carlson, Ph.D. (Hyperion)
2) Into Thin Air
Jon Krakauer (Anchor Books)
3) Chicken Soup for the Teenage Soul
Jack Canfield (HCI)
4) Chicken Soup for the Woman's Soul
Jack Canfield (HCI)
5) James Herriot: Life of a Country Vet
Graham Lord (Headline)

BESTSELLER information compiled by
SMITHBOOKS
Edmonton Centre

Old Farmer's Almanac still a valuable source

...of useless yet entertaining information

By PAUL MATWYCHUK

When I was a child, nothing fascinated me more than charts full of numbers—my father's Lotto 6/49 tickets, the multiplication tables posted on classroom walls, the baseball box scores printed in the evening newspaper.

And so, the *Old Farmer's Almanac*, which Dad used to bring home every year from the local gas station, had a special place in my heart. It was so jam-packed with complicated information presented in such a low-key, folksy way—it was what the *Domesday Book* would look like if it were compiled by the editors of *Reader's Digest*.

The *Farmer's Almanac* and I lost touch with each other over the years (always the rebel, I soon moved on to edgier, rock-'n'-roll publications like *The Book of Lists*), so it was pleasant to take a look at the new 1999 edition and see how little the *Almanac* has changed.

books

The 1999 Old Farmer's Almanac • Judson D. Hale, ed. • Yankee Publishing • 240 pp. • $3.99

Apocalyptic almanac

It still features the same mix of up-to-date scientific info (like those crazy charts and accompanying "correction tables" that supposedly let you calculate how many hours of sunlight each day will contain) and homespun wisdom (like the article that tells you how to predict the weather by using a pig spleen). There's the usual page of mathematical puzzles—whoops, I mean, "maddening mind-manglers"—and there's still the nail hole drilled through the book's upper left-hand corner so that it can be hung "in a convenient location" (ho ho ho).

You might think that the 1999 *Almanac*, perched as it is on the brink of the millennium, would indulge in a little doomsaying—and sure enough, it predicts that next winter, we could see a repeat of the legendary Arctic winter of 1899, when ice flows clogged the Mississippi and the temperature even fell below zero in Tallahassee, Florida. But it's hard to take the *Almanac*'s apocalyptic outlook too seriously when a few pages earlier, it predicts that the month of May will be "daffodilicious."

Naturally, anyone who picks up a copy of the *Almanac* immediately looks for references to his or her birthday. I'm no exception, and so I now know that my birthday (May 9) will fall on "Rogation Sunday" next year—a holiday I've never heard of, but which sounds like the day when people celebrate the invention of hair-growth medicine. I also learned, unhappily, that on May 9, 1933, the first of the Nazi book-burnings occurred; also, that my birthday will apparently be the most favourable day of the year to castrate animals (which gives me a great idea for a theme party I could throw).

Form over function

It's strange, though: for all the data crammed into the pages of the *Almanac*, it's curiously uninformative. It's part of that genre of so-called "educational" material, like A&E's *Biography* and PBS's *Wild America*, which give you a lot of facts and surface information, but not much true understanding of the subject at hand. I'm not asking for the *Farmer's Almanac* to provide me with some kind of in-depth analysis of the history of agriculture (or whatever), and I realize that the book doesn't pretend to be anything more than a light diversion, but reading one bland, cutesy article like "A Brief History of Underwear" after another can drive you kind of batty. I still have a nostalgic fondness for the good ol' *Almanac*, but gee whiz—it's not a good sign when your book wouldn't seem out of place printed on a placemat.

Chapters
Fine Books Are Just The Beginning

Calendar of Events

October

Chapters, Southpoint
3227 Calgary Trail S.

Ph: 431-9694

Open Daily
From 9 am-11 pm

Chapters, Westside
9952-179 St.

Ph: 487-6500

Open Daily
From 9 am-11 pm

Chapters Southpoint

Intro to Winemaking
Thursday, October 8
7:30 PM.
Just in time for your fall harvest! Andrew Stephenson from The Brew Crew will teach us the "hows and whys" of winemaking.

The *Disciples of Joy*
Saturday, October 10
3 PM.
Noted author, columnist, and speaker **Ray Wiseman** joins us this afternoon. He will be reading from two books - *Aunt Harri Walks the Line* and *Disciples of Joy. Aunt Harri* is a collection of Ray's newspaper columns and *Disciples of Joy* is a biography of Dr. Chaudhari, a spiritual leader in India.

A "Second Opinion" Please...
Tuesday, October 13
7:30 PM.
Edmonton Journal columnist Linda Goyette joins us to read from her new collection *Second Opinion.*

With Wings there are no Barriers
Thursday, October 15
7:30 PM.
Author and motivational speaker **Sue Augustine** shares with us her personal story of rising from an abusive relationship to triumph as an internationally acclaimed speaker. Sue will be presenting a seminar for those who want to get "unstuck", move ahead, and conquer their fears. Sue is also the only Canadian to appear in *Chicken Soup for the Woman's Soul.*

My Books

story-time and events

Monday - Friday
10:30 AM.
Saturday & Sunday
10:30 AM & 2:30 PM.

Thanksgiving Day Wreaths
Sunday, October 4
1 PM.
Let's get ready for Thanksgiving with a leaf wreath!

Winnie the Pooh's Birthday
Wednesday, October 14
7:30 PM.
We are celebrating Winnie's birthday with a special storytime, treats and goodies. Everyone is invited!

Drop in for Hands on Art!
Saturday, October 17
1-3:30 PM.
The Edmonton City Arts Centre presents fun and interactive drop-in art sessions for kids at Chapters.

BOO-TACULAR
Saturday, October 31
noon-2 PM.
Come and decorate your own Trick or Treat bag.
2:30 PM.
Ghoulish storytime!!!

Chapters Westside

From Hired to Fired
Friday, October 2
7:30 PM.
Author signing and reading with Reg Pirie.

Feng Shui Workshop
Saturday, October 3
7:30-9 PM.

Planning Your Wedding
Sunday, October 4
7:30-9 PM.
Part III, learn about booking your honeymoon travel, purchasing a wedding dress, and buying your engagement ring.

Recipe for Bees
Monday, October 5
Author signing with G. Anderson Dargatz.

Spiritus
Wednesday, October 7
7-8:30 PM.
Western Canadian Poetry with a humourous edge.

Hallowe'en Costume Workshop
Saturday, October 10
2:30-4 PM.

Chapters Live Music Night

Saturday, October 10
7:30-9:30 PM.
Scona Brae Trio.

Saturday, October 17
7-9 PM.
An evening of folk guitar, with Helen R.

Saturday, October 24
7:30-10 PM.
In Four, a jazz quartet.

Disciples of Joy
Sunday, October 11
2-3:30 PM.
Author signing and reading by Ray Wiseman.

Settlement Plus
Thursday, October 15
7:30 PM.
Author signing and reading by Linda Smythe.

Ladies Night
Friday, October 16
7:30-9 PM.
A night with Sue Augustine, author of *With Wings there are no Barriers.*

Three Blonds and a Brownie
Saturday, October 17
1:30-3:00 PM.
Author Signing and question and answer with Three Blonds and a Brownie.

Reiki Massage Workshop
Monday, October 19
7:30-8:30 PM.

Chapters Singles Club
Saturday, October 24
7:30-9 PM.
"Meeting People Through Billiards".

Adventure Travel
Wednesday, October 28
7-8:30 PM.
With Gap Adventures.

"Intro to Psychic Energy"
Friday, October 30
7:30-9 PM.

My Books

Mask Making Parade
Saturday, October 24, 1:30 PM.

Trick Or Treat
Saturday, October 31
6 PM until supplies last.

SPORTS notes

By DAVID DiCENZO

No mo' FloJo: The sporting world was given some shocking news on Monday when it was reported that Olympic triple gold medalist Florence Griffith Joyner died at the age of 38. Preliminary reports suggest that the former track star died of a heart attack, which *may* have happened as a result of steroid use earlier in her career. Joyner was never caught using performance-enhancing drugs, yet anyone with a few CGs of common sense can garner the truth. Prior to the Seoul Olympics in 1988, FloJo literally burst onto the track scene and proceeded to clean up in Korea. She held world records in the 100-metre and 200-metre dashes (10.49 seconds and 21.34 seconds, respectively) that, to date, haven't even been approached. As soon as she took the track world by storm, she retired, apparently having accomplished enough. I couldn't have been the only one who suspected Joyner was getting out to avoid investigation. There's a certain validity to the argument that she cannot defend against these allegations—but, frankly, I don't care. Canadians saw their own national hero (for a fleeting moment), Ben Johnson, totally dissected and disgraced for his steroid use. While I can't prove it, I'm 100 per cent positive all elite level track athletes partake in various performance enhancers. The United States had no intention of investigating one of their multiple medalists, while we crucified ours. On a level playing field, FloJo and Ben represent the best times on record. One is a deceased hero and one is a Canadian (or may I conveniently add, Jamaican) joke. Neither description is fair.

Cy-cho performance: Okay, has Roger Clemens clinched his inevitable fifth Cy Young, or what? The Rocket Man recently won his 15th straight decision, making him the American League's first 20-game winner this year (with only 6 losses, to boot). Actually, the old boy did it in emphatic fashion giving up one earned run and recording 15 strikeouts on route to a 3-1 Toronto victory over the Baltimore Orioles. Forget David Cone, David Wells (even though they're on my beloved Yankees) and Pedro Martinez; Clemens has been virtually unhittable since he first started hurling in Skydome. Did I mention he's old?

Speaking of the Yankees (my beloved Yankees, in case you weren't paying attention), look for them to cruise to the World Series where they'll defeat a tough San Diego Padres team. *[Not if my beloved Cleveland Indians have anything to say about it! Um, sorry to interrupt... —Ed.]* With all the homer hoopla in 1998, attention was drawn away from an absolutely stellar season by the Bronx Bombers. The limited press will mean the Yankees will be focused and lacking distractions as they gear up for the playoffs. Unlike 1996, this team wasn't *bought*—there are no standout superstars, just one deadly unit looking to party in October.

Convincing comeback: The Tampa Bay Buccaneers entered the 1998 NFL season with some high hopes after a breakthrough year in '97. Winless after their first two games, the Bucs were in desperate need of a "W" and it looked bleak last Sunday as the Chicago Bears jumped out to a comfortable 15-0 lead. With the season literally hanging the balance, Tampa Bay dug down and reeled off 27 straight to win 27-15. Mark it down, the Bucs are back and will somehow challenge for the NFC Central crown—no easy task with the undefeated Packers and Vikings atop the division. At this point, one win and two losses is a world away from 0-3.

Strike the band: The Prairie View University football team can take a lesson of sorts from their marching band. In the midst of Prairie View's 80th straight loss against Southern University, the bands from both Southwestern Athletic Conference schools exchanged words and a fight broke out. Thousands of dollars in equipment and uniforms was ruined and the bands will be suspended for two games each, a presumed first in NCAA band history. Take a lesson, Prairie View—or better yet, take that guy on the French horn and give him the damn ball.

It's Millar time: Offensive-minded defenceman Craig Millar is raising some eyebrows at the Oilers training camp. In a recent exhibition loss to Ottawa, Millar was one of the only guys to show up for the game, and that didn't go unnoticed by head coach Ron Low. It didn't hurt that he beat the crap out of the Senators' Yves Sarault either. Whether Millar makes it remains to be seen, but Janne Niinimaa's hold-out may help the cause.

Where's all the hoops?: Basketball aficionados shouldn't expect to see any of that "fantastic" NBA action any time soon. With the players and owners still light years away from resolving the current lockout, it may be months before the season gets under way, if at all. The NBA has canceled the rookie transition program (bad news), the referee camp and exhibition games. Ball junkies like myself need not worry, the college season is around the corner. By December, we'll see those bright young students driving around in Range Rovers, lace up the sneaks and hit the hardwood. Ah, "student athlete"—it has a nice ring to it. And that $2 billion in annual revenue that the NBA owners and players can't figure out how to divide—jam it where no man would think of dunking.

That's Gotta Hurt: Sammy Sosa's slide into home plate, during which his groin slid into the catcher's knee, drained the colour from the faces of every male spectator. Afterwards, Sosa took his ball and went home—hey, at least he had one left.

You can remember that?: "I've taken some good hits and given some. Everything is fine." —Paul Kariya.

Any comments, suggestions or plain old disagreements? E-mail us at sportsnotes@vue.ab.ca. and tell us what you think.

Chapters

Great Books Are Just The Beginning

BOOKSELLERS' CHOICE

20% off the following titles

In the Skin of a Lion
by Michael Ondaatje
Rachel

The Story of B
by Daniel Quinn
Monique

Tin Fish
by Barbara Jo McIntosh
Shirley

Hitchhiker's Guide to the Galaxy
by Douglas Adams
Hilary

Chapters Strathcona
10504-82 Avenue
Edmonton, AB
T6E 2A4
Ph: 435-1290
Hours: 9 am - 11 pm daily

Chapters

Great Books Are Just The Beginning

Calendar of Events

October

Chapters, St. Albert
445 St. Albert Trail
St. Albert

Phone: 419-7114

Open Daily from 9 a.m. to 11 p.m.

Chapters, Strathcona
10504-82 Avenue

Phone: 435-1290

Open Daily from 9 a.m. to 11 p.m.

Chapters St. Albert

First Time Homebuyers Workshop
Wednesday, October 7
7:30-9:30 PM.
• Thinking of buying a new home? Do you have a lot of questions, but no answers? Well Dave is here to help! Learn what to be aware of and problems to avoid. A seminar to answer all questions.

Budgeting Workshop For Students
Wednesday, October 14
7:30-9:30 PM.
• An informative evening for students in university or students planning to attending university. What you need to know now about financial planning to improve your future money management.

Honeymoon Hotspots
Thursday, October 15
7:30-9:00 PM.
• Planning your honeymoon? Then plan on being at Chapters tonight! Shirley will be here to guide you through the mass of destinations, with a lot less hassle.

Astrology Workshop
Saturday, October 17
2-4 PM.
• Katherine Potter will speak on the importance and the background of astrology—the truth behind the myths.

Twig Wreath Making for all Occasions
Sunday, October 18
7-9 PM.
• Wreaths make wonderful accents for any occasion. Tina from Twigs Unique Flowers will demonstrate how to create wonderful decorations, just in time for the holiday season.

Reiki Workshop—The Usui System of Natural Healing
Monday, October 19
7:30-9:30 PM.
• Carolyn will discuss and demonstrate how Reiki increases the body's natural ability to heal mind, body and spirit.

Singles Club
Thursday, October 22
7-9 PM.
• An evening for singles! True Color is a dynamic process that supports the basic values of self-confidence, pride, dignity, worthiness and self-esteem. Shelley will aid us in understanding and recognition of all our strengths and differences.

Halloween Wreath Making
Sunday, October 25
7-9 PM.
• Trina from Twigs Unique Flowers will demonstrate scary and creative ways to make Hallowe'en wreaths.

Favors & Flowers
Thursday, October 29
7-9 PM.
• Julie and Lena will discuss fresh ideas for wedding favors and floral arrangements. They will also discuss what you need to be aware of and pitfalls to avoid.

• Registration is required.

Ray Wiseman
Saturday, October 10
12-1 PM.
Author of *Disciples of Joy* and *Aunt Harriet Walks the Line.*

Barbara Smith
Friday, October 23
7-9 PM.
Author Barbara Smith will be here to share scary stories from her books! A book signing will follow. *Ghost Stories of Alberta* & *More Ghost Stories of Alberta.*

Dr. Shall Sinha
Saturday, October 24
1-2 PM.
Dr. Sinha's book, *Words of Wisdom from 500 Great Lives*, is an inspirational resource for all. He will be reading and discussing selections from his book. A book signing will follow.

Readings by Kimberly
Friday, October 30
7-11 PM.
Experience a very well rounded reading. Kimberly puts palm, tarot and aura readings together to guide you through your past, present and future. Free readings all night long. Registration is suggested.

Book Club
Tuesday, October 27
8-10 PM.
If you think a good book and great discussions are your cup of tea, then come on out! Book Club members receive 20% Discounts off book of the month, and make lots of new friends. All are welcome. For more information call 419 7114.

Writers Club
Tuesday, October 6
7:30-9:00 PM.
Tuesday, October 20
7:30-9:30 PM.
• A fun and positive environment for St. Alberts' budding writers.

Special Event—How to Publish Your Writing
Tuesday, October 13
7-9 PM.
• A Writers Club special event! Mary has a unique perspective as a publisher and author. She will be here to answer any and all questions on how to get your writing published. All are welcome to join us .

Sunday Scrabble for Everybody!
Sunday, October 11
7:30-9:30 PM.
Sunday, October 25
1-4 PM.
Scrabble is a game that is fun for all ages! Everyone, young and old is invited to come on out for a day of fun.

Live On Friday Presents...
Helen R
Friday, October 16
7 PM.
An entertaining evening of folk music.

Chapters Strathcona

Poetry Reading
Monday, October 5
7 PM.
Shirley Serviss
Edmonton poet, publisher, and creative writing instructor Shirley Serviss will read from her work in progress - poetry on Elizabeth McDougall, second wife of missionary John McDougall. Serviss will also discuss the process of writing and publishing poetry.

Canadian Authors Book Club
Thursday, October 8
8 PM.
Lia Pongracz
If you love Canadian literature, this is the book club for you! Lia will introduce you to some of the best writing Canada has to offer, starting with Guy Vanderhaeghe's award winning work, *The Englishman's Boy.*

Personal Security
Wednesday, October 14
6 PM.
Constable Pat Tracy
Bring the whole family to get some valuable tips on personal security from Constable Pat Tracy, an experienced speaker and law enforcement professional. This presentation will include some ideas on how you can ensure a safe and enjoyable Halloween for your family.

An Introduction to *The Celestine Prophecy*
Thursday, October 15
7 PM.
Fred Ulrich
This bestselling book has been called "a spiritual classic" and a "how-to manual on understanding the meaning of life". Join Fred Ulrich, an educator with training in three different spiritual traditions, to explore the remarkable insights of *The Celestine Prophecy.*

Never Say Diet
Saturday, October 17
10 AM.
Judy Toews
Judy Toews is a registered dietician-nutritionist who has developed a science-based, non-diet approach to healthful living and weight management. With co-author Nicole Parton, Toews has discovered the value of listening to the wisdom of the body and using that knowledge to promote a healthy, balanced lifestyle.

World Literature Book Club
Monday, October 19
8 PM.
Ruth Cavanagh
"Stories held in common make and remake the world we inhabit", Marina Warner. Expand your horizons and gain some insights into other cultures by attending this special book club. Ruth will guide you in exploring a wealth of literary works from all corners of the globe.

Tai Chi for Seniors
Wednesday, October 21
2 PM.
Taoist Tai Chi Society
Tai Chis an ancient Chinese exercise system, which has been described as a form of "moving meditation". The slow, gentle movements provide a complete toning and stretching workout for the body, and have proved very effective in relieving the symptoms of arthritis and other common health problems. Join the Taoist Tai Chi Society as they present an introduction to the benefits of Tai Chi.

Ghost Stories of Alberta
Sunday, October 25
2 PM.
Barbara Smith
Halloween is almost upon us, and what better way to prepare than to gather round the fireplace and listen to some spine tingling ghost stories? Join author Barbara Smith as she reads from her entertaining chronicles of Albertas spookiest locales.

Journey into Fitness
Wednesday, October 28
7 PM.
Trina Bandi
Journey into fitness with University of Alberta trainer and fitness consultant Trina Bandi. Trina will help you focus on developing healthy body awareness through physical activity and positive lifestyle choices. Come and discover some common sense approaches to getting fit and staying fit throughout your life.

Live Music, presenting...

Gordon Ritchie - Celtic Harp
Sunday, October 4
2 PM.
Carrying on the tradition of the ancient troubadours, Gordon will entertain you with traditional music from Scotland, Ireland, and Wales.

Root Stew
Friday, October 9
7 PM.
Enjoy the sounds of fusion funk-jazz as you sip on your Starbucks coffee! This local quartet plays original compositions as well as a wide variety of classic and fusion jazz favorites.

Luann Kowalek
Saturday, October 24
7 PM.
Luann's songs come from her own life, and they talk about the things that affect all of us.

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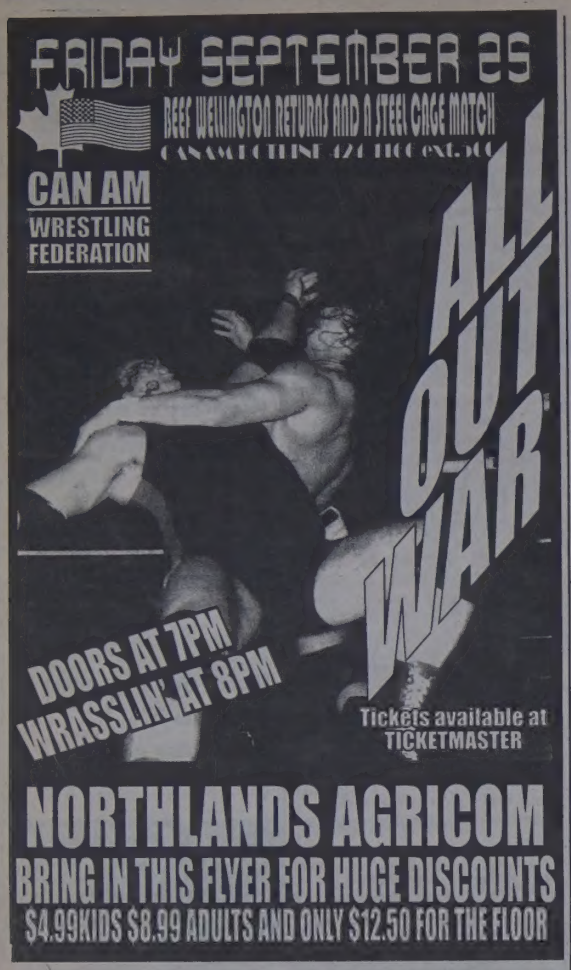

Medium Rare

➡ continued from page 6

Black has speciously argued that he would run factual articles by treaty proponents, but it's difficult to find any such people who don't have a hidden agenda. Apparently, Black feels that treaty opponents have no such agendas.

Black's decision was impelled by a statement by B.C. Premier Glen Clark, who said the Nisga'a treaty would serve as a "template" for future treaties with other First Nations. Black has stated that having such a template would eventually result in each native group having a separate homeland based on race, similar to South Africa's old apartheid policy. He has publicly spoken out against "special rights based on race."

This argument has a hauntingly familiar ring. Conservatives of the most extreme sort have a vocabulary that speaks of "special right"—for gays, Jews, blacks, etc. To be fair, Black has said he's motivated by a desire to avoid racism; as a media professional, however, he must be well aware of the history behind the words he chooses.

Interestingly, non-Nisga'a natives have objected loudly and publicly about the new treaty, fearing that Clark's use of the word "template" means the provincial government will be unwilling to take into account the unique history, culture and situation of each native group when negotiating treaties.

Many people are watching to see how David Black's policy will pan out. Some are vocal opponents, calling Black's policy an abuse of trust, a negation of the nature of a community newspaper and/or a clear example of censorship. Many who are concerned about the increasing monopolization of the media are intently watching to see whether an outcry will make "Mini-Black" change his mind, or prompt any sort of official inquiry into the increasing homogenization of the media.

David Black is free to limit the scope of his editorial coverage all he wishes. What invariably results, however, is not a concomitant limiting of the terms of debate. Rather, it creates a market of people who feel disenfranchised, who cannot find their views and values reflected in the media.

In short, it creates a market for an independent media voice—such as, I don't know, *Vue Weekly*. Those who hold the purse strings may take it upon themselves to decide what the public wants—the public is, in turn, free to take their business elsewhere.

And since you're reading this column—more power to you, Mr. Black.

David and Conrad both—but the latter will have to wait for a future article.

Media concerns? Media comments? Media questions? Media rants? E-mail mediumrare@vue.ab.ca or fax 426-2889.

Guys and gals, it's gala time

By FRANCIS TÉTRAULT

The gala fundraising season is under way, with two notable events coming up. The 50th Anniversary Gala of the Multiple Sclerosis Society of Canada presents an "Evening to Remember" on Saturday, September 26. Tickets are just $40 each and include dinner, silent and live auction, live stage, wandering entertainment and dance. Call 471-3034 for tickets and more information.

On October 3, the Latitude 53 Society of Artists celebrates their 25th year with a two-part party at Manulife East. Entertainment includes performances by the Jump Orchestra and the Bodkins, martini bars and a silent auction. Call 423-5353 for information and tickets.

But what to wear? The key word for evening wear this season is: discreet. Colleen Foster from Blu's tells us that ostentatious, over-the-top designs are out and the emphasis is on discreet luxury. Features can also include embroidery and hand-painted embellishments. Glitter and shine are limited to subtle uses of sequins and beading and are in more muted colours such as pewter and antique gold. For a casually elegant look, pair your party best with a daytime sweater or jacket.

This season's look is all about simplicity—in hair, make-up, clothing and shoes. Chic has never been so natural or [illegible]

style

Model: Christine C. for Studio One Models • **Dress:** Laundry from Blu's • Garnet, rose quartz and copper **choker:** Templar Trading Company from Blu's • **Photos and styling:** Francis Tétrault • Photographed on location at Union Bank Inn

How to teach your children to love

Ex-Mountie shows the way

By JARON SUMMERS

I've often wondered how parents teach their children to love.

The other day I found one way.

I was writing a screenplay with a former undercover Mountie, Sergeant Dalton Taggart. He, his wife and two teenage sons live in Victoria, and I had a wonderful time staying with them and working on the movie.

humour

The two Taggart boys, both in their late teens, are ideal kids. I think the next lie either one of them tells will be their first. They're good-looking, industrious and bright, and both have inherited the charm and humour of their parents. Swarms of teenage girls chase after them.

I remarked to Dalton that their younger boy, Steve, seemed to be exceptionally warm and loving toward his mother.

"When he was three, he broke his Mother's heart," said Dalton. "It was a bone-chilling Edmonton night. Outside, a blizzard raged. When I came home, my wife was crying. Steve had kept telling her that he didn't love her."

Since Dalton has spent most of his adult life facing down some of the most dangerous and lethal killers in the world, I wondered how a man like that would deal with such a small family member.

"Our boys were in their little beds," said Dalton, "dressed in fluffy pajamas, the ones with sock feet. I said to Steve, 'I understand you told your mother you didn't love her.' He nodded.

"Not much fun to be in a house where you don't love your Mother, is it? Steve said it wasn't much fun So I asked him, 'I bet you don't love your brother or me either, do you?' Steve said he didn't. His older brother started to cry. I did the only thing I could—I apologized to Steve.

"Son, I'm sorry, we don't want to keep you here if you don't love us. He smiled and agreed totally, said he didn't want to stay. I lifted him out of his bed and told him to say goodbye to his brother. His brother cried louder but I explained that we had to be brave, that it was unfair to keep Steve in a home where he didn't love anyone. After all, there were lots of families out there who he could love.

"I took Steve to the door; we shook hands. He said he would find a better family. I opened the door and the blizzard swirled in, but Steve was anxious to leave. 'Don't bother the neighbours,' I said. 'We wouldn't want you to even think of living close to people you don't love.'

"The little guy eagerly agreed, then slogged out into the screaming snow. I gently closed the door.

"His brother ran up with Steve's teddy bear. I told my older boy that it would be all right. I was watching Steve through the curtain to make sure he didn't get lost as he marched into a new life. I switched off the porch light."

"It took about seven seconds for Steve to stumble back through chest-high snow drifts to our porch and pound on our door.

Drifting back home

"I opened the door and there shivered Steve, his tears freezing to his cheek. 'I love Mummy,' he said. 'I love all of you.'

"'Oh, you've just forgotten your teddy bear and you're trying to make us feel better because we all love you,' I said

"'No,' he said, "I really do love you. I don't want to find another family. I love this one

I'm sure there are many other reasons why the Taggarts have such a loving family. But I couldn't help but wonder what would have happened if some of Canada's most hardened criminals had learned a little bit about tough love when they were three

For starters, Sergeant Taggart would have had a lot less work to do over the years.

Want a chuckle every Friday? E-mail jaron@vue.ab.ca and write, "Put me on the list!"

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You can have a Wales of a time in and around Cardiff

And yes, it's indeed a country

By SANDRA SPEROUNES

travel

Poor little old Wales. Overshadowed by its proximity to England, not a lot of people know much about the country—and yes indeed, it is a country. Some might know its capital, Cardiff. Others might know about its famous sons and daughters—Tom Jones, Shirley Bassey, Dylan Thomas and David Gobeil Taylor. (Okay, so maybe our editor-in-chief wasn't actually born in Wales.) *[No, but my grandfather was a hard-working coal miner in Llanelli, which isn't pronounced anywhere near what it looks like. —Ed.]* But that's about all the data that's been entered into the general population's computer banks. For the most part, people are pretty damn ignorant about the Welsh. While studying in Cardiff for a year, most of my friends and family thought I was in England, and my bank manager thought I was living in "Whales."

Does this sound at all familiar to you? It should. Just think of our own country's relationship with our neighbours to the south. They don't know much about us nor do they want to. (Who cares about Canadian politics when there's so much to learn about the President's sexual predilections?) To Americans, we're the buck-toothed, backward cousin that everyone likes to fawn over from the other side of the room—even though they deserve to be the butt of our jokes after exposing Bill Clinton's private parts to us.

The same goes for the Welsh and maybe that's why I adore the country. The English love to ridicule them with every chance they get. "They're a wee bit off in the head." "Their farmers love their sheep just a little too much." You get the picture.

Yet in reality, the Welsh have a leg up on their Eastern cousins in a number of departments. For one, they're far more down-to-earth and friendly. And they speak the strangest language on Earth. Not only does it look unpronounceable— words are full of Ds, Fs, Ms, Ws and Ys—it sounds a lot like a cat trying to gag up a never-ending furball. Just try taking a crack at "Gorffennaf" or "Myfyriwr" without spitting on yourself like Sylvester. If you can't, there's no need to worry. Like Canada, Wales likes to pretend it's bilingual and posts signs in both English and Welsh, but most people speak English.

Wales has also got a lot of old-fashioned narrow-gauge railways and mountains, or what we might call big hills. Sometimes the two combine as in the case of the Snowdon Mountain Railway, which takes tourists up to the summit of the highest mountain south of Scotland.

But what really scores big brownie points with me is the fact that Wales is not overrun with tourists, making it a great place to chill out after a high-powered week of clubbing and shopping in London. It's also a heckuva lot cheaper.

Probably the first place to visit is Cardiff—not for its indescribable beauty, because it's anything but. Mind you, Cardiff does have a castle, lots of parks and a few imposing chalk-white neoclassical university buildings. But if you want to keep those images unspoiled, stay away from Cardiff Bay. Without a doubt, it's the ugliest seaside area in the U.K.—and exceptionally frustrating. You never get a chance to feel the Bristol Channel breeze on your face as the Bay is susceptible to low tides and looks like a big pit of sand most of the time.

On second thought, you might also want to stay away from the university buildings—at least during term-time. You won't need a map to find them; just follow the bursts of vomit along the concrete.

Seriously though, Cardiff is a great city from which to base all your travels in Southern Wales. If you like to hike, it's close to three great regions—Brecon Beacons National Park, the imposing Black Mountains and the windy Wye Valley. If it's the sea you want to see, Swansea, the city immortalized in *Twin Town*, is only a two-hour haul by train to the west. Or check out the Gower peninsula, which borders Swansea to the west and offers vistas of rocky cliffs, deep-blue waters and, rumour has it, the occasional wild horse.

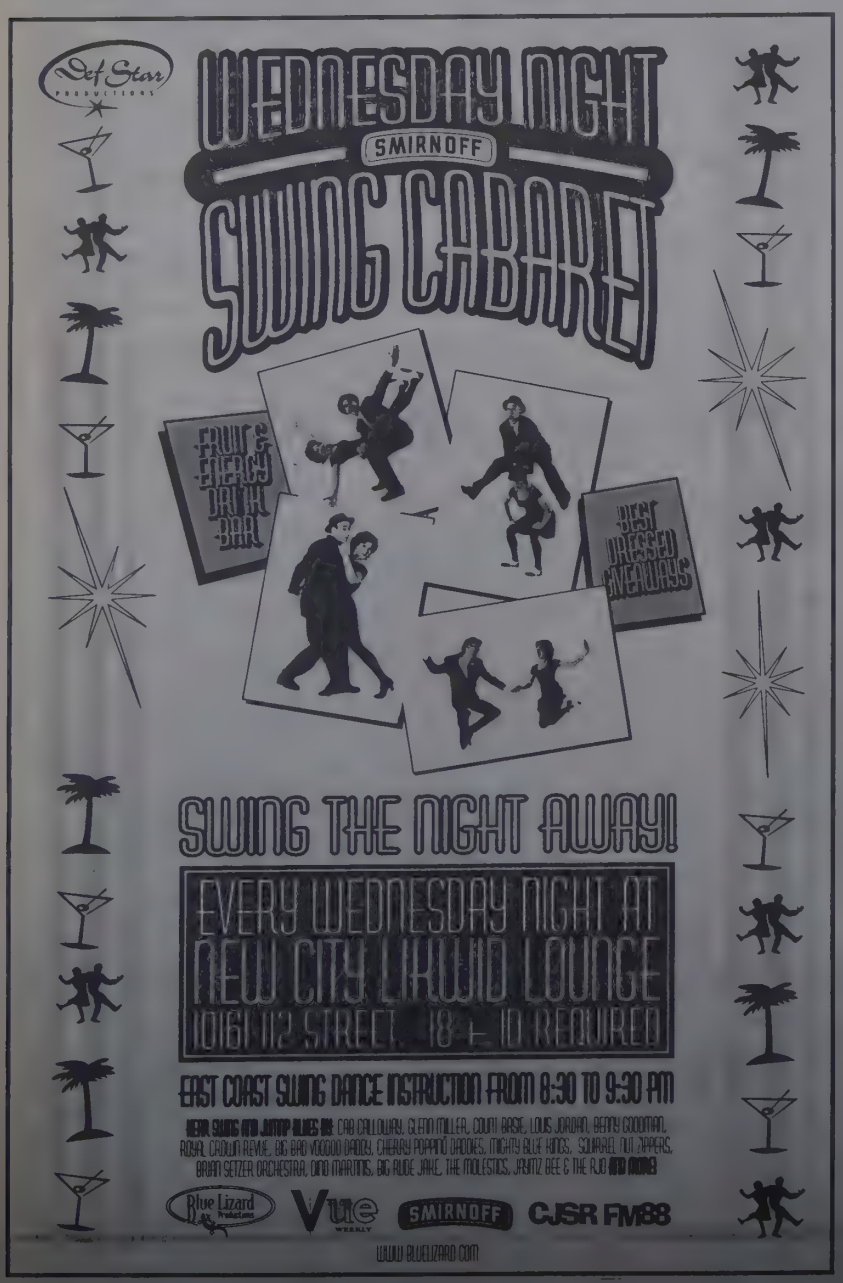
You can get the same beautiful views even closer to Cardiff. There are a host of sea-side towns and villages 45 minutes southwest of the capital, all easily accessible by bus.

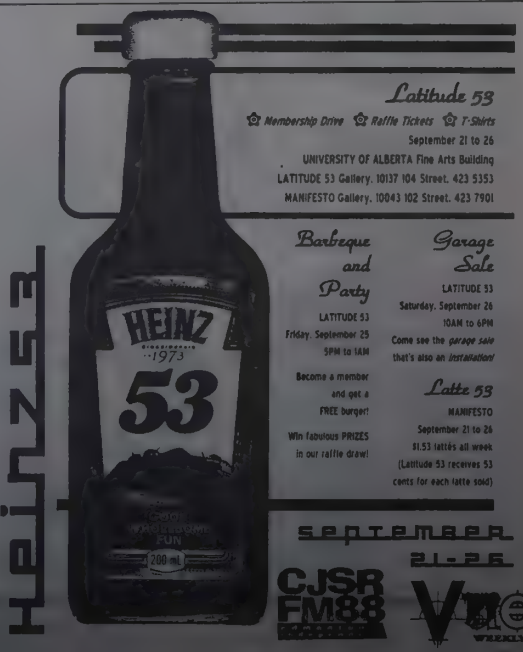
Barry Island offers the atmosphere of an amusement park while Penarth boasts a Victorian-style pier But my favourite area is found just outside the walled town of Llantwit Major. The town itself is cute if not a little small, but I recommend taking a stroll along one of the few roads leading out of town. You'll end up trundling through narrow, twisty back lanes walled by tall bushes or stepping precariously along the jagged cliffs overlooking a beach of dried-out rocks or even meandering between cows in farmers' fields. Don't worry about trespassing—the paths are clearly marked and open to the public.

If it's castles, churches and other great feats of architecture you want to put your feet on, Wales has enough to keep you satisfied for weeks. The most famous are Chepstow Castle near the Welsh-English border and Conwy Castle, a 13th-century fortress on the northwestern coast of the country. Also in the same league and region as Conwy is the private Italianate village of Portmeirion on Cardigan Bay. Designed and built by Sir Clough Williams Ellis between the years 1925 and 1973, Portmeirion is the site of Patrick McGoohan's 1960's cult TV show, *The Prisoner*.

There are also a few sights within a stone's throw of Cardiff—at the top of the list are the haunting ruins of Tintern Abbey, a roofless church/monastery with wonderful displays of sunlight streaming through its glassless windows. There's Castle Koch, built in the last 100 years by an eccentric aristocrat and accessible by bike trail from Cardiff. Even more modern is the Severin Bridge, which spans the Bristol Channel from Wales to England. If you're a fan of the Manic Street Preachers, it's a must-see. It's believed that one of the Manics jumped off it, although his body has never been found.

Actually, there are two Severins—the newest was opened just a few years ago and is supposed to be much more stable than its ancestor. That's tosh. The winds are so gusty across the channel that you have to wrestle with your steering wheel if you don't want your car to be blown into the guardrails. I'm sure the Welsh like to think of the winds as God's way of trying to stop their people from leaving and the English from entering their country. But I'm glad the gales fail to provide the Welsh with an effective defense mechanism. In the bastardized words of my bank manager, it's a whale of a country.





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Melanie Doane is smart, not preachy

Adam's Rib showcases fiddler's maturing style

By STEVEN SANDOR

pop profile

Even if you've never heard a Melanie Doane song, you've probably heard her play. For years, the Toronto-based, Halifax-bred multi-instrumentalist (even though her axe of choice is the fiddle) and vocalist has been one of Canada's most in-demand session players.

Now, Doane's well on her way to becoming a household name for her own musical compositions. After releasing the EP *Shakespearean Fish*, she was asked to play on this year's Lilith Fair tour. Now she's excited about the release of her brand new disc, *Adam's Rib*.

Doane's music is a reflection of personality; she attacks meaty women's issues without trying to over-politicize herself. When she speaks of Lilith Fair, she jokes about how her brother Creighton (who drums in her band) saw it as a great opportunity to scope chicks. Her lyrics address what it's like to be a woman in the '90s, not a feminist superhero.

And don't be confused by the fact Doane is a fiddler from the Maritimes Even though she does use Celtic music as an influenee, she's no Natalie McMaster. There's quite a bit of rock 'n' roll in her heart—among many other influences

Daddy was a music teacher

"I come from a musical family," says Doane. "My dad's a music teacher. He was actually the superintendent of music programs for the Halifax School Board. There was always a wealth of different musical instruments in the house. My dad's really into the music of big band, dixieland and barbershop—the pop music of the '20s and '30s, if you will. That certainly had some influence on me. And I'm classically trained. And of course, how could I not be influenced by the traditional music of Nova Scotia? Ater all, I do have a Scottish background. And of course, my major influence was the pop music I listened to on the radio."

Doane worked on *Adam's Rib* with producer and collaborator Rick Neigher, and even though she had some serious worries about working with a man she'd never met before, the end product had her beaming.

"This was a very different experience for me—an unusual experience and a fantastic experience," says Doane. "My producer [Neigher] got a hold of my recording and got in touch with me. I didn't know what to do, if I should go down to L.A. and meet him or not. After all, I'd tried writing songs with strangers before, and it usually sucked. It's difficult to get in a room with a stranger and put your heart on the line.

"Instead, it was unbelievable. He was everything that I think a producer should be. Everything I wanted to try, we tried. He kept asking me, 'What do you want to say?' Too often, producers try to *tell* you what you're trying to say. He accepted that I was the artist, that this was my disc. And because of that, what you hear is me exploding all over this recording. I'm not saying that I'm not proud of what I've recorded before, but never before have I gone into the studio and recorded something as full-blown as this."

Everyday issues

Doane's strength is her ability to bring the issues she wants to confront on an everyday level. In "Happy Homemaker," she talks about the crossroads between career and motherhood, and how ultra-feminism has made it hard for some women to relish the idea of becoming mothers.

She sings: "Barefoot and pregnant never looked so good/We're all dying to take our shoes off/Gone so far the other way/Scared to be our mothers/And we're scared of going soft."

Meanwhile, the album's title track (and lead single) shouldn't have the feminist connotation one might associate with the creation story.

"'Adam's Rib,' of course, started out from the Biblical story—about a woman finding her place in the world," says Doane. "But now, I think the song has grown into something more—it's about discovering yourself and striking out on your own, whether it be a man or a woman."

MUSIC notes

By GARY McGOWAN

HOPE FOUNDATION

Hope. It's a behavioural trait specific to human beings. Based on that great intangible, the human animal will carry on in the face of insurmountable odds. Hope is the raison d'être of the **Hope Foundation** at the University of Alberta. This non-profit society is affiliated with the University's Education Psychology department. The foundation studies hope and how it affects people. It also provides a counseling service for those who need to generate and direct hope into their own lives. But, as with many non-profit organizations today, the caregivers are in need of a bit of care themselves. The Hope Foundation needs cash in order to carry-on. So, the group is running a benefit show at the **City Media Club** Friday night. Vermillion, Alberta's **Laurence Boys** are the featured act for what's tabbed as a fun "pub night" of music. The three brothers in the group play just about anything with strings (well, guitars and banjos, not mobiles) in creating their Celtic/blues/folk fusion. The Boys have been somewhat less active in Edmonton this year, but you may recall seeing some of the dates they opened in years past for **Bill Bourne**, the **Irish Descendants** and **James Keelaghan**. Not only is Friday's show a Hope Foundation fundraiser, it might also turn into a Laurence Boys CD release party. The brothers recorded a particularly wild gig they did earlier this year at the **Vermillion Legion**. The night perfectly captured the spirit of a Laurence Boys gig, so the brothers decided to release the recording on CD. The finished copies of ***On Fire at the Legion*** (does it get any more "Alberta" that that?) are in transit as of this writing—we'll have to wait and see if the discs arrive in time for the fundraiser. Just call it **On Fire at the City Media Club.**

LESTER QUITZAU

Lester Quitzau is glad to be home. E-town's first-string guitar player has spent most of the last four months on the road. He's played festivals, regular tour dates and even supplied the music for a play called ***Paranormal*** that played the **Vancouver Fringe Festival** ("Not even close to the Edmonton version," quoth Quitzau). While he was on the Wet Coast, Quitzau also managed to land a date as the opening act for guitarist **Peter Green**. Music historians will remember Green as the guitarist for **Fleetwood Mac** in the late '60s. Long before **Stevie Nicks** began twirling her veils in the group, the Mac were one of the coolest white blues bands in the world, and Green rated up there with cats like **Eric Clapton**. One day he woke up and was sure the **Lord** told him the guitar was the **Devil**'s instrument. He threw his axe in the closet, grew eight-inch fingernails and retired from music. Lately, the Lord seems to have had a change of heart concerning the guitar, so Green has been back on stages around the world. Quitzau reports that Green's chops aren't quite up to the old standards, but that a large audience of faithful turned up for the show and caught his set. If you catch Quitzau's show at the **Sidetrack Café** on Saturday night, you'll have a chance to see the first gig the Lester Quitzau Band performs with its new bass player, **Farley Scott**. The show stars some time after 9:30 p.m.

TERRY MORRISON

On Friday night singer/songwriter **Terry Morrison** headlines her first show in Edmonton in many a month. You can see her at the **Parish Hall of Christ Church Anglican** (12116-102 Ave) as part of the **Uptown Folk Club**'s fall concert series. Morrision spent much of July playing dates in British Columbia, and also snagged an appearance at this year's **North Country Fair**. She's currently planning a November swing through Central Canada in the company of **Ben Sures** and **Shannon Johnson**. The three inveterate Scrabble players will go as far east as Montreal before the pressures of getting those Christmas cards done draws them home. Friday night, you can enjoy some of the new songs Morrison has written in the last few months along with some of the wonderful material contained on her two CDs (1995's ***The Breaking Ground*** and 1997's ***No Covers***). Opening the show is longtime Uptown Folk Club Open Stage stalwart **Paula Mayo**.

HOT COTTAGE

Slow and steady wins the race. Or, in the case of **Hot Cottage**, it should eventually result in the release of a CD. The group has been diligently laying down tracks in drummer **Lindsay Umrysh**'s basement studio for over a year During the band's glory days in the early '70s, they only released one album, the now famous session with Chicago blues great **Walter "Shakey" Horton**. With families and day jobs now topping their agendas, Hot Cottage aren't expecting to land a major-label record deal with their efforts. But they do want to give their fan following (and themselves) a current recorded document of their music—hence the basement-dwelling. In a perfect world (and what world filled with families and day jobs is perfect *[Tell me about it.—Ed.]*), the CD was supposed to see the light of day this fall. Tracking, however, has been proceeding slower than expected, so spring seems a likelier release season. However, Hot Cottage have always shone best and brightest live, and you don't have to wait for a CD to enjoy that experience. Hot Cottage plays the **City Media Club** beginning at 9 p.m. on Saturday night.

NORMAN FOOTE

Saturday is a big day for the kiddies as **Norman Foote** appears at the **Winspear** with the **Edmonton Symphony Orchestra**. Foote is a one-man children's entertainment conglomerate whose short and long-form videos have appeared on **YTV**, **Family Channel**, **Disney Channel**, **Nickleodeon** and **PBS** His discs have been nominated for a host of kids' recordings awards and Junos, and have sold hundreds of thousands of copies. His concerts are consistently packed with enthusiastic pre-schoolers. Foote isn't quite at the ***Sesame Street*** stage, where first generation fans are now introducing their kids to his magic, but he's getting close. There will probably be a smattering of older brothers and sisters at his Saturday afternoon show who handed their jam-encrusted tapes down to a younger sibling or two. They may have moved on to babysitter status, but Foote remains rooted with the five-and-under generation. The kindergarten superstar takes the Winspear stage Saturday afternoon at 2 p.m..

THE KING'S SINGERS

The six Englishmen who make up a cappella classical vocal ensemble **The King's Singers** met when they were choral music scholars (can you get any more English than than?) at **King's College, Cambridge**—hence the name. They struck a chord among audiences with their lighthearted yet supremely musical approach, singing **Byrd** madrigals one minute and arrangements of **Beatles** songs the next. Edmonton audiences will be privileged to see them this Sunday, Sept. 17 at the **Winspear Centre**. I forget—did they ever cover "Why Don't We Do It in the Road?"

PROfiles

Name: Brian Koehli

Notoriety: Bass player with in-yer-face blues rockers Hot Cottage.

Next Gig: Saturday, Sept. 26 at the City Media Club (6005-103 St).

Definition Of Perfection: A good, hot live gig.

Favourite Artist: I really like harmonica guys like James Cotton and Little Walter.

Favourite Food: My wife's rhubarb crisp.

Age: 50

Last Accomplishment: Building an organizer for my daughter's closet.

Favourite Drink: Ice coffee.

Quote: A character said this in a Michael Caine movie: "Live every day as if it were your last, because one day it will surely be true."

Epitaph: He was a good friend.

What Do You Look For In A Woman: Someone who's bright, has a good sense of humour, is a good friend, likes music and is kind and gentle. I think that pretty much sums up my wife.

Trait You Most Admire In Another Person: Decency.

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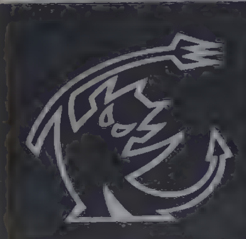
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The gospel according to Ryan

15-year-old's been to Nashville—and back

By KIM MacDONALD

gospel

Ryan Scott, Debbie Seburn & Greg Plett • Sidetrack Café • Sept. 23-24.

Ryan Scott has been singing for 11 years. He's made TV appearances, won competitions and, most impressively, traveled to Nashville, Tennessee on the strength of his voice. Impressive accomplishments without a doubt—and all from a guy who's not quite old enough to get his driver's license.

At 15, Scott attends high school and says he likes to do normal teenage things like hang out with his friends and watch movies. But he also likes to sing, and that's brought him awards, accolades and a demo CD.

When it comes to his music, the Beaumont teen sets no boundaries. "Some would say it's southern gospel, but I wouldn't say that," he says. "It's kind of contemporary, but I like to sing just about everything." His varying taste is one of the reasons Scott is holding off on recording a full-length disc for now—he doesn't want to get locked into any one facet of music. "What if I want to change my style?" he reasonably points out.

While Scott listens to a lot of music to get a feel for different songs and styles, he says he doesn't have any big influences. "I've never tried to listen to somebody and sound like them," he says, although he does like Christian artist Jonathan Pierce and has a fondness for Whitney Houston.

Ryan Scott ▶ Heavenly singing

Earned his way to Nashville

Scott figures he's been singing since he was about four years old, but says his mother has told him he used to sing to himself long before that. A fitting beginning to a musical career that would lead him to Music City, USA before his 16th birthday. He sang in his church youth choir, and entered his first competition at the Calgary Stampede in 1995. By last fall, he was the youngest competitor in the Gospel Music Association's yearly competition, and walked away with a 10-day trip to Nashville. His most recent competition win was at the Klondike Days Youth Talent Explosion, which will take him to Quebec this winter.

But nothing has compared to Nashville. While there, Scott participated in workshops with industry people, went to concerts and attended the 1998 Dove Awards, which recognize the best in Christian music. And of course, there were brushes with the famous. "I got to meet lots of the Christian artists I really wanted to meet," he says. "And I saw Naomi Judd, John Tesh and Whitney Houston."

The Nashville experience also proved to be a bit of an eye-opener. "I was really surprised to find out how the industry works," says Scott. "It's very hard and judgmental."

Keeping his options open

The realities of the music scene have made Scott consider his options outside of singing. Aside from the inner workings of the industry, the ups and downs of record sales make music a difficult career choice. "It's such an unsure business. I love singing, but I've always been nervous not knowing what the future holds," he admits. So if not singing, then what? Scott says he might like to go into education and be an elementary school teacher.

University is a few years away, though, and there's plenty of music to be made in the meantime. Scott is currently looking for songs that might be suitable for a CD, and he wants to expand his musical repertoire. He took piano lessons in the past, but never had time to practise because of his singing and schoolwork. Still, the thought is there. "Some time in the future I would like to play the piano and sing together," he says.

Scott says there isn't a particular place he really wants to perform at in the future, and after playing all over the States and Canada, that's not really a surprise. However, he is excited about his upcoming performance at the Sidetrack Café with local artist Debbie Seburn and Lloydminster's Greg Plett, the first show in the Petersen Pontiac Gospel Series season. He says he's heard good things about the venue—and he now has the chance to check it out *before* he turns 18.

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Edmonton's News and Entertainment Weekly

Check out New Sounds on page 21.

The Mollys a smorgasbord of folk

The Mollys ▶ [illegible]

Different ingredients spice up Tex-Mex music

By DAVID DiCENZO

Chances are that if you hail from a proverbial melting pot, your upbringing will impact the rest of your life. Music is no exception, and for the Tucson, Arizona-based folk band the Mollys, their creations and unique style are a metaphor for the culturally diverse city that spawned them. There are tastes of Cajun, Middle Eastern and Celtic in their musical dish (my stomach's rumbling), but one pervasive element of the Mollys' work is a Latin influence.

folk

PREVUE

The Mollys • Bonnie Doon Hall • Sept. 26

"Being from Tucson, there's a whole lot of Mexican influence in the music," says vocalist Nancy McCallion. "There's your guitar, bass and drums, but the accordion is also featured, and it makes for a distinct traditional style of music. They're story songs, and that's very appealing to me."

The mariachi sounds aren't the only ones that help define music in America's southwest. McCallion says country is big too, so what evolves after combining all these vast influences is what she calls a "Tex-Mex" style (man, I'm hungry again)

"There's definitely a strong tie to country music here," she says. "Most people who play in Tucson play country. Mixing it with Latin influences is actually a natural combo."

And a dash of rock 'n' roll

Okay, so we have all the ingredients for the Mollys' style, right? Hang on, the recipe is far from complete. The rock 'n' roll background of some of the other band members ensures that the folky quintet (Catherine Zavala on vocals, mandolin and guitar, Kevin Schramm on accordion, guitar, bouzouki and vocals, Dan Sorenson on bass, Gary Mackender on drums and vocals, and McCallion, who also plays tin whistle, guitar and harmonica) can kick it up a notch. It makes the Mollys truly unique, and separates them from many who have the folk label firmly attached to them

"We do have that southwest influence that makes us different, but the rock background really impacts the rhythm section," says McCallion. "There's an energy that many bands don't have. We do whatever strikes us and there aren't any limitations. We can do a rock 'n' roll song and keep the arrangement where there are holes that allow us to improvise."

McCallion likes the idea of not being pigeon-holed, because it gives the Mollys a distinct freedom, something imperative to the creative process. In fact, she sees it as an advantage. And as the band's primary songwriter, McCallion has a definite idea of what makes for strong material.

"I like a good story, that's the main thing," she says. "I try to tell a story from a character's point of view. I try to get at what makes that person tick—like regret, for example. I like to take a true story and personalize it."

Live... in studio

The Mollys' latest release, *Moon Over the Interstate*, features that same sincere approach. The idea they had for the disc was to try to achieve an authentically live sound within the confines of the studio. The tracks combine a mixture (mmm... mixture) of new material with songs the band wrote a long time ago.

"There's energy and a live feel to this CD," says McCallion. "I think we did pretty well in capturing that live sound. It's hard, though—you always want to change things after the fact."

After the feast is over, when their careers wind down, McCallion hopes the band will be remembered as an innovative one with a "lotta good songs." Hopefully, they'll achieve that goal, and leave a good taste in their listeners' mouths. ⓥ

Straight Faced's Johnny Miller faces the music

He may be touchy, but he ain't shitfaced

By SANDRA SPEROUNES

I was warned that Straight Faced's Johnny Miller might be a tough interview, particularly if I dared to ask him why he doesn't drink alcohol. So, ever needful of a challenge, I decided I'd ask him exactly that. After waiting two hours for his call, I was beginning to think that someone had tipped him off as to my plan and I wasn't even going to get the chance.

punk

Straight Faced •
Rebar • Sept. 29

Eventually, Miller did call, and instead of inundating me with the growls of a Southern California hardcore singer, he was genuinely apologetic. "I'm really sorry about the delay," he said a few times during the course of our interview. (As it turned out, we were given two different interview times—or at least that's how he chose to cover his ass.)

Once the initial round of apologies were dispensed with, I buttered him up by talking about hockey and Straight Faced's newest and first release on Epitaph Records, *Conditioned*.

And then I popped the aforementioned forbidden question.

Naturally, Miller was *not* amused—but at least he didn't slam down the phone. Seeing as he made me wait so long, he probably felt compelled to answer, even about his reported aversity to alcohol.

"I don't think that should matter," he said abruptly.

Then the tirade began.

Lashing out at labels

"People ask us, 'Are you a drug-free band? Are you a straight-edge band? Are you this, are you that?' They're almost asking us to admit to a label," said Miller. "We're not a straight-edge band. We have songs about narcotics and drug addiction, because certain people in the band have been through it and all of us have had friends who have died from drugs. But I don't think we should be judged by that. Punk rock, in its very essence, is about individuality—that's what drew me to it the first place."

Unfortunately, Straight Faced has had to deal with such questions and labels for the past six years. Yes, they've been around for that long, although they've only been recording for the past three years. The quintet started their recording career with a flurry, releasing *Broken* in 1995 and *Guilty* in 1996, then waited until last month to come out with *Conditioned*.

Then again, they did lose two original members along the way, but eventually replaced them with guitarist Dave Tonic and bassist Kevin Norton. (Drummer Ron Moeller and guitarist Damon Beard round off the Straight Faced lineup.) Miller says he's happy with the disc, despite the long wait and the stressful recording process.

"I lose nights of sleep making a disc," laughs Miller, "because you can make a mistake live and correct it the next time, but what's on the disc is always going to be on the disc. But as a whole, I'm really proud of *Conditioned*. It's got some great songs on it."

Putting music on a "Pedestal"

It's hard for Miller to choose his favourite of all the great songs—but as of 2:15 p.m. on September 18, 1998 "Pedestal" was at the top of his list. *[Cutting it close to deadline, aren't you, Sandra? –Ed.]*

"For me, there's a lot of diversity in 'Pedestal,'" says Miller. "Our new guitarist wrote it, and the words are pretty meaningful to me. It's a song about how people pass judgment on others, putting other people down to build themselves up."

While Straight Faced haven't exactly been hyperactive in the recording department, they've more than made up for their lack of productivity by racking up miles on the road—which is also partly why they don't have an extensive back catalog. They're about to embark on their third tour of Western Canada and their fifth of the East. Their last slog up north was with the SNFU music/hockey machine as part of MuchMusic's Snow Jam earlier this year. Unfortunately, Chi Pig never got the chance to face off against the Huntington Beach five-piece.

The members of Straight Faced may be huge hockey fans, but they prefer to wield guitars, not sticks. In fact, Miller is about as inept at picking up a hockey stick as he is a telephone. "I wish I could play, but I'm pretty not co-ordinated," he says—casting his command of grammar into doubt at the same time.

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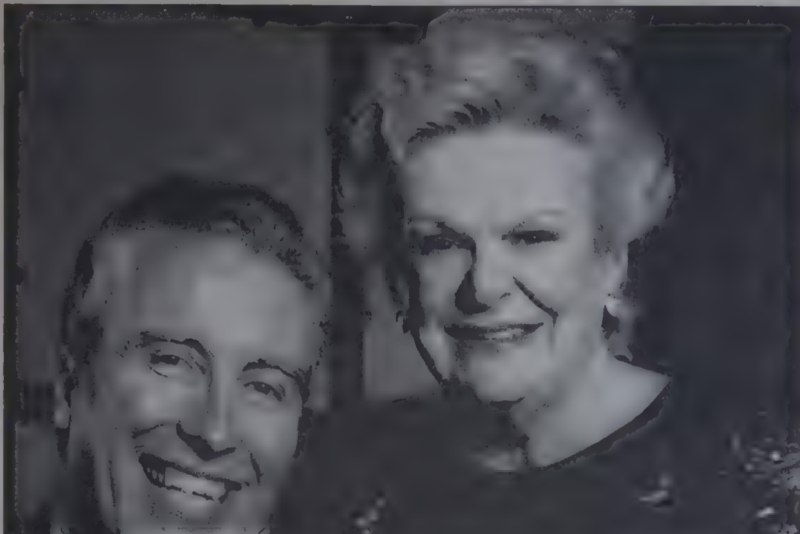
Maureen Forrester still going strong


Maureen Forrester and David Warrack ▸ [illegible]

Will sing leider and musical theatre in Edmonton stop

By DAVID GOBEIL TAYLOR

Ask the guy or gal on the street to name an opera singer, and nine times out of 10 he or she will name a tenor. (Actually, usually one of the three tenors. Actually, let's face it, Luciano Pavarotti). Every now and then someone will mention a soprano (Maria Callas, Kiri Te Kanawa) or a mezzo (Cecilia Bartoli) and once in a very blue moon, someone might even know a bass (James Morris).

classical&pop
PREVUE
Maureen Forrester & David Warrack •
Festival Place • Sept. 26

But I'll bet dollars to doughnuts nobody will name a contralto, the lowest female voice type. Nobody, that is, except the odd Canadian who might have heard a name on the CBC once or twice: the name of Maureen Forrester, a Montreal-born singer widely considered one of the best—and often *the* best—contralto in the world

But Forrester doesn't hold any animosity toward other voice types. "No, I don't get as much recognition as the higher voices. I don't get paid as much, either," she laughs. "But their careers don't last as long, either. I sing more or less in my speaking range, so I can keep it up as long as I want."

And she's not kidding. At 68 years old, Forrester is already almost 20 years past the time when many professional classical and opera singers have to hang up their vocal chords, because they simply can't do it any more. Rare is the singer even with the longevity of Pavarotti, and his sound is a pale shadow of his heyday in the '60s.

But listen to Forrester's landmark 1968 recording of Gustav Mahler's "Resurrection" Symphony No. 2 under conductor Bruno Walter, and compare it to her now-legendary 1988 disc of the same piece under Gilbert Kaplan (complete with actual church bells specially cast for the performance). Her voice not only didn't deteriorate over 20 years—if anything, it got *better*. She sings the famous fourth movement, "Urlicht," with far greater passion, subtlety, colour and, well, *Mahlerness*.

There are now over 130 recordings in Forrester's discography. She has clearly paid her dues, and been recognized for it (if you consider a Companion of the Order of Canada award during the 1967 centennial to be recognition)—now she can pick and choose her performances.

And she has decided to focus on the recital. Once world-renowned for her Handel oratorios, and in heavy demand for opera relatively late in her career during the early '80s, Forrester has by and large decided to eschew these massive works (with equally massive preparation time) to concentrate on her favourites: classical lieder and Canadian song.

Contralto continues to succour Canucks

And she's continuing her lifelong support of the latter during her current concert dates with Calgary-born pianist/lyricist/composer David Warrack. Warrack, known for his work in musical theatre (in shows such as *North York, North York; Shenandoah; Being Crazy Is Fun* and *Torontosaurus*), wrote a collection of songs especially for Forrester, which they together recorded on a disc titled *Interpretations of a Life*.

"These are songs for and *about* Maureen Forrester," says Warrack. "About her personality, including her foibles." The songs are, of course, in a musical theatre vein, but Forrester hardly looks down her nose at work without the pretense cachet of classical song.

"I've never encountered a crossover artist like Maureen," says Warrack. "And I've never known an artist like this girl. She approaches every song in an open, serious manner, whether it's a musical comedy song or a wonderfully challenging aria. She never, ever sounds stilted."

Forrester's concerts with Warrack won't ignore the classical repertoire, however—she realizes that a significant portion of her fan base will be looking back at her 51-year career even as a whole new audience is getting to know her through the new recording.

"We'll probably do three Mahlers and three Schuberts," muses Forrester. "And maybe some arias—we'll probably decide, or at least change our minds, on the plane ride to Edmonton."

I would be remiss if I didn't communicate just how clever, energetic and, well, *nice* Maureen Forrester is. When I called her for the interview, I interrupted her exercises. ("It's a lot easier to get down on the ground than it is to get up again," she chuckled.) And then, for the heck of it, I mentioned that although I owned several of her recordings, I'd never seen her live—but she'd seen me as De Zweiter Priester in a production of Mozart's *Die Zauberflöte*. (For those of you who don't speak German, the opera is *The Magic Flute* and my role was the incredibly pivotal part of Priest Number Two.)

Forrester remembered the production (I'll certainly never forget it—her presence in the concert hall made everyone nervous as hell) and was polite enough to pretend that my two sung lines had made a lasting impression. Warrack continually refers to Forrester as "this girl"—and had I not known who I was speaking to, I might have believed him, so ingenuous and warm is her demeanour. But enough gushing.

Don't box her in

At 68, Forrester sounds like she's having the most fun she's ever had in her life. And she's both grateful for and amused by the longevity of her career.

"A lot of singers retire at 50, so it does surprise a lot of people that I'm still performing," says Forrester. "I became so famous at such a young age, and it's been so very long since then, that people tend to think I'm even older than I am. They figure I'm either not performing any more or that I'm... well, you know.

"But I've got no plans to retire yet. Classical music, and especially opera, is filled with the fine tradition of singing until your very last breath escapes your lips." (Sometimes, in Verdi's *Aïda*, for example, that "very last breath" can last for 20 minutes or so...)

"I'll only retire when they finally put me in a wooden box," says Forrester with an air of finality. Then she reconsiders. "Wait a minute. As long as they wait to put me in the box after I'm dead." Ⓥ

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Tim Berne and Michael Formanek ▶ Berne-ing jazz in fdine Form-anek

all that jazz

By PETER NORTH

Berne, baby, Berne

Saxophonist Tim Berne, who plays the Yardbird Suite this Saturday evening with bassist Michael Formanek, is the walking definition of a driven human being.

Since 1979, the former Seattle resident has been putting music down on tape at an absolutely astonishing clip, and when he's not in a studio, Berne's either on a stage or making his way toward one

One glimpse at the musician's discography confirms that he's as prolific as he is creative. Having recorded over 20 albums as a leader or co-leader and another 20-plus discs in the role of sideman, Berne apparently doesn't know the meaning of sitting out or laying back.

Recently, his focus has been on recording under the handle Bloodcount and since '95, the alto and bari sax player has released eight discs featuring in-your-face compositions that have been known to clock in at up to 50 minutes.

Not only is Berne driven when it comes to creating on an artistic level, he's shown the same focus and determination as a music industry business man. From the late '70s through the early '80s, Berne recorded for the Empire label and then followed that association with a string of discs for Soul Note and two discs, *Fulton Street Maul* and *Mutant Variations*, for Columbia. The latter two have since been reissued by Koch, but since '89, the New York City resident has been controlling his releases via two labels he started on his own, JMT and Screwgun, on which the last few Bloodcount discs have been issued.

Outside projects have found him playing alongside such respected composers and players as John Zorn, guitarist Bill Frizell, trombonist Ray Anderson and one of Berne's major influences, Julius Hemphill. Berne also participated in three of Formanek's solo sessions, *Extended Animation*, *Low Profile*, and *Nature of the Beast*, which were recorded for the Enja label between '92 and '96. So you would expect that we'll hear some of that work Saturday night at the Yardbird.

Having looked up Berne's website earlier this week, I found a number of rave reviews of Berne's and Formanek's most recent shows in the Big Apple. Bruce Gallanter of the *Downtown Music Gallery Newsletter* raves about the manner in which they push and prod each other, while K. Leander Williams of *Tie Out New York* gave the duo's latest disc, *Ornery People* , a very positive critique.

If you want to learn more about this cutting edge jazz duo you can find Berne's website at <home.sprynet.com./sprynet/ssmith36/mainpage.htm>

♪ ♪ ♪

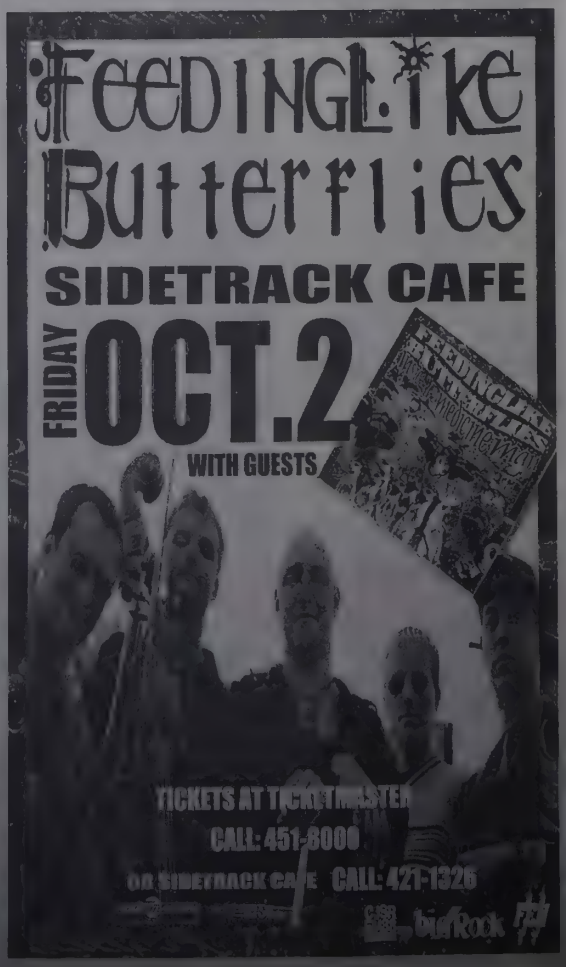
The other sure bet on the local jazz scene this weekend finds P.J. Perry at Zenari's on First for three sets on Friday evening.

The saxophonist will be playing in a trio format in the comfortable café just off the corner of 101 St and Jasper Ave. (By the way, if you see a harried-looking, chain-smoking fellow having a Guinness and an artichoke crostoni at the back, that's probably my editor.)

Guitarist Bobby Cairns and bassist Mike Lent will be on board with P.J., who's keeping busy with a multitude of projects., including Perry's Jazz and Reflections series, which is up and running again at Richie United Church.

"This is our seventh or eighth series in three years," says Perry. "The first two shows were packed, and this Sunday, Bob Tildesley is leading a trio; this setting really affords Bob the opportunity to stretch out." Perry has also booked Kent Sangster for Oct. 4 and Sue Moss for Oct. 11; he'll closes out this go-round himself on October 18.

At the end of the month, Perry heads to Montreal to be part of an All-star Canadian jazz band which will be recorded in concert for CBC's *Jazz Beat* show. Neil Swainson, Ted Warren and Jane Bunnett are a few of the name musicians also on the bill.



VUE discovery

Maceo Parker *Funk Overload*
(WHAT ARE RECORDS?)

Can there really be too much funk? Can one truly overload?

Maceo Parker was James Brown's alto sax man for many years. Brown would often cry out "Maceo!" during performances. Those unfamiliar with Brown's orchestra may have thought this was yet another strange utterance from the Godfather of Soul and not an actual person's name—a lot of what Brown said didn't make any sense, but the music transcended all that. But the cry was, in fact, Parker's cue to step forward and lay down a solo. When Brown fell upon hard times during the late '80s—namely, going to jail—Parker moved ahead and formed his own orchestra.

Parker has toured extensively since then, and *Funk Overload* is the first disc he has released in five years. For a time, the only way to catch Parker's soul was at a gig. Long-suffering fans aching for some soul need suffer no longer. James Brown is paid heavy tribute on tracks like "Sing a Simple Song" and "Do You Love Me." He blends jazz numbers and old-school funk with ease. Parker also proves to be an innovator by including a rap-like delivery on tracks like "Uptown Up," the kind of funk that makes you want to "Get on up."

This disc should be a staple for anyone meticulously filling in the gaps of their James Brown collection. *Funk Overload* gives you an idea of just what Parker brought to and out of Brown. Anyone interested in hearing some excellent sax, trumpet and keyboarding would also be well served by picking up this disc. Parker is something of a legend—even if he's one you haven't heard of—having served alongside the ranks of George Clinton, Parliament and, gads, the Red Hot Chili Peppers. *Funk Overload* is a piece of history. ✪✪✪◖

Yuri Wuensch

New Sounds

This week's newest discs

Various *Songs of the Hitchblade*
(DREAMWORKS/UNIVERSAL)

Theme discs have met with various levels of success, and styling one around the plot of a graphic novel is a dubious, although intriguing concept. Subtitled *A Soundtrack to the Comic Books*, this disc's cover exemplifies the graphic-novel style popular today. Executive producer Mark Silvestri is a name familiar to comic book aficionados, and performances by Babes in Toyland and Megadeth pique one's interest, but the result is disappointing.

The style of the music would perhaps best be described as "goth pop." It's got plenty of mood but, due to obscure lyrics, isn't very successful in furthering the sparse plot outline provided in the liner notes. good and evil battling over a demonic morphing glove. Megadeth delivers a lacklustre performance, and the composer Kat Bjelland, while possessing a versatile voice, fails to deliver her concept convincingly. It's blasé music, but it's *neat* blasé music—if you're in your 20s and planning to go out for Halloween as *Spawn*. ✪✪

Matt Bromley

Equinox (featuring Violaine Corradi)
Casta Diva (Musicor)

Now I'm certainly no purist when it comes to opera—I can deal with Peter Sellars sticking *Don Giovanni* in Harlem and I only passed out for a few seconds when Aretha Franklin sang "Nessun dorma" at the Grammys.

But enough's enough.

When I picked up this Montreal-produced disc, I assumed Violaine Corradi was a new ingénue at the Atelier Lyrique or something. Wrong—she's a composer for Cirque de Soleil, and she takes 10 perfectly lovely greatest-hits-of-opera tracks and, well, massacres them with synthesizers and a wispy, poppy voice.

These arias are by brilliant composers including Puccini, Bellini, Délibes and Mozart. They were specifically written for a certain kind of voice and a certain kind of instrumentation. Fine, test the boundaries—just don't throw them away.

"O mio babbino caro," "Dôme épais le jasmin" and "Ebben? Ne andrò lontana" (the latter title had two typos on the back of the disc, by the by) are beautiful, heart-wrenching *operatic* songs. Corradi turns the sublime into forgettable, poppy dreck.

She ought to be ashamed of herself. ✖

David Gobeil Taylor

The Church *Hologram of Baal*
(Cooking Vinyl/Universal)

For almost two decades, the Church have been cranking out well-arranged, guitar-layered, ethereal epics of alt-pop (including the classic "Under the Milky Way," a standard track on any of those "Best of the '80s" compilations). But the Australian quartet was given up for dead when their last disc wasn't even released in North America.

But *Hologram of Baal* proves the band isn't done yet. The first thing I noticed is how vocalist Steven Kilbey has lost his Aussie accent and how his lyrics have taken a proactive American bent; the CD's two best tracks, "Louisiana" (a wonderful ballad featuring a super layered-guitar countermelody) and "Buffalo," are about the United States.

But other than the self-indulgent (and lousy) "The Great Machine," what strikes me about this disc is how much of it sounds like a Church "Greatest Hits" CD: a lot of their standards have been remixed and retitled in time for a new release. Other than the three tracks mentioned in this review, nothing stands out. And that's what makes *Hologram of Baal* a must-have for new Church listeners only. ✪✪◖

Steven Sandor

Paul "Wine" Jones *Mule* (Fat Possum/Epitaph)

Surprise follows surprise on this, the 48-year-old Mississippi native's debut disc. Who'd have thought that in 1998, another amazing bluesman would finally be discovered? Jones comes highly recommended—the disc's liner notes are written by none other than Robert Palmer, author of *Deep Blues*, the definitive essay on the music's birth and development.

The fact that Jones is signed to Fat Possum isn't a shock, but what in the Sam Hill is the Epitaph label doing on the disc's back cover? Will wonders never cease?

The biggest and best surprise, however, is the actual music. Jones, like so many of the finest bluesmen of the Chicago scene of the '40s and '50s, was a regular guy with a regular day job (Jones was a welder and Muddy Waters drove a delivery truck, even as "I Can't Be Satisfied" was becoming the first blues single to make the Top 10 in the national R&B charts).

Jones borrows the hypnotic, droning one chord repetition style of playing from John Lee Hooker, while his stinging bottleneck slide figures are reminiscent of the great Muddy Waters himself. The two players even use the same type of guitar; both prefer the hefty Gibson Les Paul.

What's different is Jones's liberal use of a wild wah-wah pedal, more in keeping with Jimi Hendrix than any Chicago bluesman I can think of (though a little-known fact about Hendrix is his devotion to and mastery of the deep blues idiom).

Utilizing a somewhat "primitive" technique similar to other "country" players (keeping the powerful and influential Delta pedigree alive) who went electric in Chicago, such as Howlin' Wolf and, again, both Hooker and Waters, Paul "Wine" Jones doesn't stick to a predictable 4/4 count through each tune. This produces unusual pauses or gaps in the lyrical flow, although the essential form of each song is sharply detailed through the powerful rhythm pulsing through each track.

All in all, this is possibly the blues discovery of the year; it's a must for fans of the down-home Delta style, and a genuine house-rocker of a disc. ✪✪✪✪✪

T.C. Shaw

Marilyn Manson *Mechanical Animals*
(Nothing/Interscope)

A little background. I don't like Marilyn Manson. That fact has less to do with his music than it does with him, though. In truth, I really liked his first disc, *Portrait of an American Family*. Some would accuse me of being a poseur, but I liked that CD long before it became popular. Back then, Manson was a relative unknown and, as such, wasn't likely consumed by his own image. Ultimately, the media sat up and took notice of the so-called controversy and Manson responded in kind by continually upping the ante.

That ante also seems to include rotating the band's image just to keep everyone on their toes. With the first discs, Manson was Alice Cooper—but more than Alice, darker than Alice. With *Mechanical Animals*, he's David Bowie, but better than Bowie, freakier than Bowie. Is imitation truly the sincerest form of flattery? Whereas Bowie and Cooper were true music pioneers, Manson seems content to tramp over the well-worn path.

Marilyn Manson seems to be less and less about music and more and more about ruffling feathers. My perception is that he fancies himself as some sort of agitator trying to shake us all from our collective unconsciousness.

Having said all that, is the disc any good?

In a word: No.

Marilyn Manson shares a distinction with Our Lady Peace, believe it or not. Both bands have remarkably good instrumentals, but are marred by terrible vocals. The incessant caterwaul will indeed drive you crazy after a while. I'm sure parents out there are less concerned about whatever subversive message Manson is sending their kids than they are about the wounded-animal sounds coming from teenage bedrooms across North America.

Whatever message Manson is trying to send isn't hard to read either: he's unhappy and we're all responsible. The lyrics have all the subtlety of a sledgehammer, a fact that's almost as annoying as his voice. A browse through the CD jacket reads like an angst-ridden13-year-old's book of bad poetry. The suggestive imagery of pills and syringes likely won't win him any popularity contests either, but it sure is controversial (isn't it?).

Again, musically the disc isn't awful, but it's difficult to give Manson credit. The only song that ultimately works is "Posthuman," largely because it's reminiscent of the material from the first disc. I've always thought Twiggy Ramirez and Madonna Wayne Gacy were solid, but they seem to have been relegated to little more than window dressing for the Dope Show. Credit can also go to Michael Beinhorn, who picked up the reigns from Trent Reznor. Reznor, of Nine Inch Nails fame, has been credited by many for discovering the band. That honour must seem a dubious one now. ◖

Yuri Wuensch

VUE Ratings

✖ Awful
✪ Bad
✪✪ Poor
✪✪✪ Good
✪✪✪✪ Very Good
✪✪✪✪✪ Excellent

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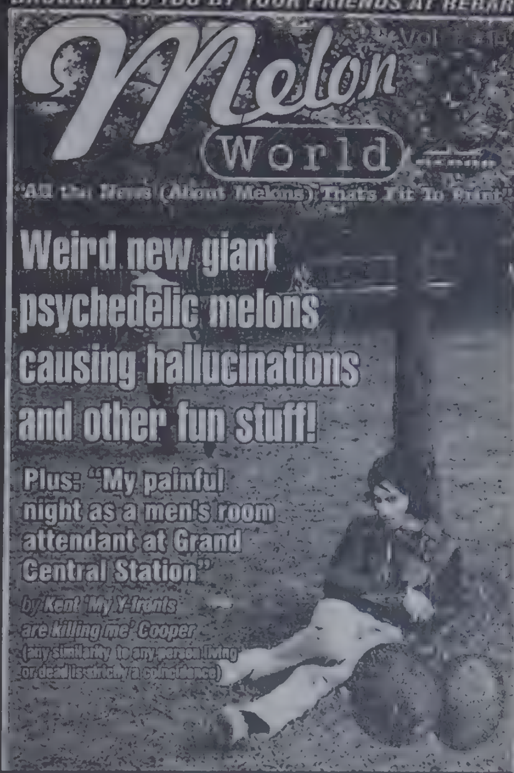

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4TH ANNUAL NEXUS TRIBE PRE-PARTY
Featuring FREAKY FLOW from Placebo & MC FLIPSIDE

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CHEMICAL BROTHERS
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"BROTHERS GONNA WORK IT OUT"
WIN COPIES OF THEIR NEW REMIX ALBUM!

SUNDAY SEPT. 27TH:
AFI
WITH GUESTS • ALL AGES

TUESDAY SEPT. 29TH:
STRAIGHT FACED
WITH GUESTS • ALL AGES

SATURDAY OCT. 3RD:
D.O.A.
WITH GUESTS

SUNDAY OCT. 4TH:
The Art of Darkness
GOTH COMPILATION • WIN COPIES!!

WEDNESDAY OCT. 7TH:
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VOODOO GLOW SKULLS
WITH GUESTS FROM SEATTLE
THE DIABLOTONES
(SKA WITH A LATIN FLAVOUR)
& LOOKOUT RECORDING ARTISTS
THE CRIMINALS • DOWNSTAIRS/ALL AGES

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WITH GUESTS GRIMSKUNK
AND FLASHLIGHT

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Open Table Fridays
with the following competitions between the spinners:

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DAVEY JAMES vs. CODE RED
in Return of the Renegades

FRIDAY, OCTOBER 2ND
DJ SPILT MILK vs.
DAVEY JAMES & CODE RED

FRIDAY, OCTOBER 9TH
PAT SOJKA (from Euphoria & Rebar, Calgary)
vs. DAVEY JAMES & CODE RED

FRIDAY, OCTOBER 16TH
DAVEY JAMES'
BIRTHDAY!

THURSDAY OCT. 15TH:
GRASSY KNOLL III
CD RELEASE PARTY
ACID JAZZ COMPILATION / WIN COPIES!!

SATURDAY OCT. 17TH:
IMAGINEERS
10TH ANNIVERSARY SHOW

SUNDAY OCT. 18TH:
SKINNY PUPPY COMP
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MONDAY OCT. 19TH:
STANLEY CARROLL'S
FALL FASHION SPECTACULAR

SATURDAY OCT. 24TH:
PRE-HALLOWEEN SCARE
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BEAT THE CLOCK! $1.50 HIBALLS	HAPPY HOUR	25¢ DRAFT	75¢ HIBALLS	$1.50 HIBALLS & $7 JUGS DRAFT	$1.50 HIBALLS & $7 JUGS DRAFT	HAPPY HOUR

REBAR NIGHTCLUB

New City Likwid Lounge gets into the swing of things

Cabaret and lessons to be offered every week

By DAVID DICENZO

For almost everything in life, preparation is a key to success. And in terms of the resurgent swing movement, there's lots to know. Those aspiring to "money" status need to dress the part (preferably zoot suits), know their liquor (never order a blended scotch) and, most importantly, be a "rug-cutter" (solid steps are how you get the "beautiful babies," man).

swing

Wednesday Night Smirnoff Swing Cabaret • New City Likwid Lounge • Sept. 30

Keith Rubuliak, the promoter of the new weekly swing night at New City Likwid Lounge, believes that Edmonton is the perfect place for the exploding scene

"Swing is a youth movement," he says. "It's similar to something like punk in that it's an evolution Music is always changing—it's very cyclical. Swing acts are topping album charts now, and the dance is the thing to do."

With that in mind, New City has introduced a night solely aimed at the hepcats in town looking for a place to dance away the night. If the steps are a little rusty, not to worry: dance instructors will be there every week to show the slickest of East Coast jitterbugs and jives.

"Swing is the thing," says Rubuliak. "I see this as being extremely fun. I don't know how much fun you can have, say, head-banging all night."

In addition to big-time giveaways (clothes, tickets and lots more prizes), the opening swing night will feature the release of *Holiday Romance*, the new CD from the Johnny Favourite Swing Orchestra, a Canadian (hence the "u" in the moniker) band who'll stroll into town on Sept. 30 to play Red's with the Colin James and the Little Big Band.

Canuck King of Swing

A Newfoundland native, Favourite has always dug the scene, and finds himself more at home in a hotel cocktail lounge than virtually anywhere else.

"Swing is a phenomenon only because a certain age group has recognized it now," he says in his impeccable '40s film-actor intonation. "It's that same group of people who can make the Backstreet Boys number one. Swing is just smart music that's been around forever; it's music that's crafted and melodic."

Favourite and his orchestra represent a new wave of swing. While the music is played in a traditional manner, the onstage approach may differ a tad from the days of Benny Goodman. Favourite will definitely play his share of slightly conservative adult sets, but there's always a chance you'll catch some body-surfing or a band member peeling off his suit.

"There are all these different takes on swing, which is great because the bands are so precious," he says. "We're pretty much straight-ahead swing but with a little more hardness and a pop attitude."

Besides tearin' it up on stage, the Johnny Favourite Swing Orchestra has stirred up a bit of attention in their native city of Halifax. Earlier this year, the band won Jazz Artist of the Year at the East Coast Music Awards, and that decision was met with some disapproval in the tight-knit jazz community. Favourite, however, makes no apologies.

"Jazz always has a weird little community," he says. "It's not supposed to be a good thing to make money or play in front of big crowds. It's supposed to be about the music. Well, I'm not gonna say sorry for being popular. No one said anything when I was around because they know I'd walk across the bar and flip them like a nickel."

He's no persona

The lingo, the dress, the slick demeanour—it's no put-on whatsoever for Favourite. He's a swing guy to the core, always has been and evidently, intends on remaining that way. Being a recognized musician does, however, have some perks.

"The only difference between me now and five years ago is that I sing for a living and I can get my hands on free liquor," says Favourite.

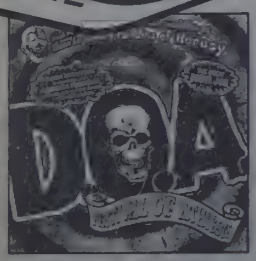
Johnny Favourite ▶ [illegible]

Never short on quips, the sly crooner has developed a rep for stretching the truth-or as he calls it, "storytelling." There may not be anything fake about the band's music, but really, what makes someone a good liar?

"You gotta be of Irish descent, preferably from Newfoundland, you have to have moved around a lot when you were a kid, and you must like to drink," says Favourite.

And in case you're wondering, he *did* see *Angel Heart*.

JOE SHITHEAD KEITHLEY GIVES YOU
SUDDEN DEATH
CANADIAN STYLE



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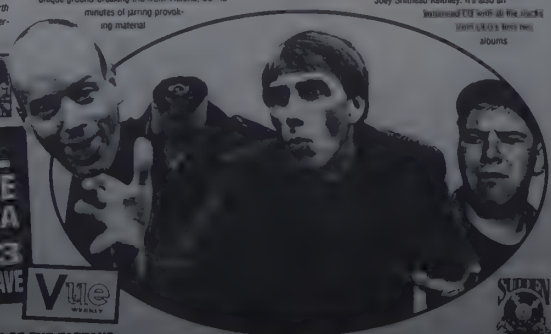

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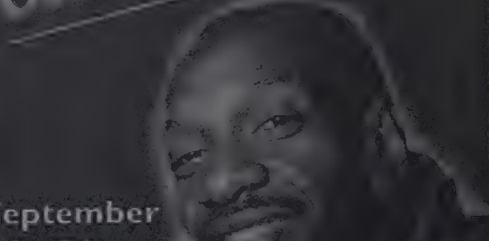

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The future is here and its name is NEXUS

Club Culture

Watch out, Edmonton: the future is here—and its name is Nexus.

So-called "urban music" has taken a foothold—in some cases a stranglehold—in all of the major urban centres of North America. In the Montreal urban weeklies, for example, rock and punk bands have to scramble to get coverage, while DJs and urban live acts are featured every issue.

Urban music, a.k.a. club music, a.k.a. electronica, a.k.a. rave music (although you'll date yourself if you call it that) is made up of many different, often mutually exclusive genres: breakbeats, drum 'n' bass, hip hop, house, jungle, progressive, speed garage, techno, trance, trip hop... the list goes on. Detractors say it all sounds the same—but that's what they used to say about rock 'n' roll, now, isn't it?

At the heart of urban music is a culture—club culture. And with a culture comes clothes, the hip labels (Relish, Lip Service, Serious), the hip stores (Gravity Pope, Color Blind) and the "look." It's a culture of a generation, people who were in their mid-teens when the music started to explode in the early '90s to people in their mid-teens today. This is Generation Y, or Generation Why?, or Generation @, or Generation Next, depending on who you talk to.

And at the helm of club culture are the DJs. Each genre has its style of DJ (or turntablist, if you prefer) from the ultracool, laid-back trance mixer to the other extreme, the acrobatic junglists who move as much as their 33 rpm retro vinyl platters, and consider the visual performance an integral part of turntablism. There are even purists who get offended by DJs detracting from the music.

Unlike rock and punk, alcohol isn't an integral element of club culture; there are smart drinks and other concoctions designed to give you the energy to keep on dancing until—literally—the sun rises.

But like every generation and scene, club culture has its own drugs. Not the marijuana of the '60s and '70s, nor the cocaine of the '70s and '80s, nor the heroin of the '80s and '90s, nor the newfangled pills (ritalin, rivotril, rohypnol)—instead there's ecstasy in all kinds and colours. And on the extreme there's crystal meth, MDMA and GHB (which seemingly has yet to enter this city; neither Nexus organizers nor the Edmonton Police Service had heard of it).

These drugs are there to loosen you up while picking you up, to keep you in the mood to draw the music into your mind, to keep you in the mood to be surrounded by dozens, if not hundreds, if not thousands, of like-minded clubbers, and above all to keep you dancing, dancing, dancing, until you reach a nirvana-like stage where it's 3 a.m. eternal.

Like every new music for a new generation, club music has had its share of growing pains, misunderstanding and downright intolerance. Some have come to associate the music and drugs, unfairly—not all clubbers need or want chemicals; some want to feel organic, getting a natural high from the adrenaline of their glands and the thump-thump-thumping at 120 beats per minute of the music.

When club culture started in Montreal in the early '90s (back when it was called raving, before Coca-Cola started referencing the scene and the generation in its TV spots), it had to contend with a series of police raids. They were looking for drugs (they rarely found enough for an arrest), fire code violations (capacity, electricity)—anything to justify a dozen squad cars out on a Saturday night. Raves were held at secret locations, disclosed on a telephone message an hour beforehand, and only the select few thousand illuminati knew the answering-machine number.

Now, there are dozens of clubs that advertise nights with names like Push and Juju, and turntablists like DJ A-Trak and DJ Marc. Urban music has become the mainstream, usurping all in its path.

DJs may have funny wires sticking out of their equipment, but club culture isn't the Borg. Each is unique, with a different collection of music, different ways to mox them together and different personalities to get across on stage. They aren't going to recruit you; you'll come to them, because they are the zeitgeist of the future—which is here and now.

Actually, club culture is kind of like the Borg—for one reason.

Resistance is futile. The future is here, and there's only one thing you can do about it: Dance.

If there's one person in Edmonton who hopes the city follows the lead of just about every other major North American urban centre, it's Nexus organizer Nick Delgado Jr. Everywhere, club music has taken over, and logic dictates that it's only a matter of time before even this city follows suit.

"It's hard to say," says Delgado. "It all depends on the influence of radio stations. The music has to be supported by the stations that can cater to the clothing stores, record stores and magazine stores that make up the whole scene."

Delgado and his business partner, Shelly Solarz, got together in 1992 to form Universal Dance Productions, and for the next three years they organized over 20 raves. Then in 1995, they hit on the idea of a big, open, publicized mega-party, and thus Nexus was born.

"I do the logistics and Shelly does the support," says Delgado. "She's my closest advisor; there's no way I could organize something this size without her."

By any standards, Nexus is a daunting task. Renting the huge Sportex Arena at Edmonton Northlands Park, booking the 34 DJs, getting the side attractions (like skateboarding, jumping inflatables, pseudo-sumo wrestling suits and big bout boxing) and adding the warm-up party, pre-party and after party. Delgado agrees the effort is immense, but credits his ability to pull it off to his six years of organizational experience. He learned everything by trial and error, but now that he knows the best way to go about everything, there's less trial—and, hence, less error.

Nexus has steadily grown since its beginnings. In 1995, it drew an advance guard of 800 paid tickets, and at that time it was in an 18-years-and-older venue. The following year, attendance jumped to 1200, and last year, 1800 people turned up. That's a steady growth rate of 50% per year, so one could comfortably project this year's attendance to be 2700. But as the event's reputation has grown due to its higher profile and year-after-year stability, Delgado is keeping the possibility open that the rate of growth will increase dramatically this year.

One aspect of the event that has definitely increased dramatically this year is media coverage and support—especially compared to previous years. "Back then, even last year, the media didn't really understand what Nexus was about," says Delgado. "The response this year, though, has been phenomenal."

The media now understands that Nexus isn't a rave, with all the underground connotations that concept has. "It's more of a festival, and this is festival city, after all," says Delgado.

One possible reason the media was so slow to respond to Nexus is the very fact that the concept of a big dance party, and even the music behind it, was foreign to their experience. Reporters and critics just hadn't been exposed to urban music. But they've obviously caught on: Nexus has received coverage this year from the *Edmonton Journal*, CFRN, A-Channel—and, of course, the cover of *Vue Weekly*.

If hardnosed media flacks can catch on, things must look good for the general public's support, but there's an additional problem facing club music in Canada. "There's a definite market for the music, but there aren't enough Canadian artists to support it," says Delgado. "In Europe, they're with the times. You can buy vinyl and turntables in the stores. In Canada, you're mostly stuck with compilation CDs. If you supply the vinyl, you supply the artists."

The support for club culture among clothing stores is already here, says Delgado, with stores like Color Blind, Gravity Pope, Divine, Plush, Far Side and Glam Slam lending their backing to Nexus in one way or another. After all, they cater exactly to this style and demographic; if the scene went away, they'd be out of business.

Stores like Le Château, however, won't even let Nexus put up flyers. "Meanwhile, they sell the kind of clothes you'd wear to Nexus," says Delgado. In any endeavour, unfortunately, you'll find people and organzations who just leech off the people who do the hard groundwork.

But Delgado will have the last laugh if Nexus keeps growing, and if the local culture follows the zeitgeist from elsewhere in the world, transforming Edmonton from its current rock and punk haven to a club culture city. Delgado brings up the example of Amsterdam in the Netherlands; it's a city about the size and population of Edmonton, yet the club scene is so prevalent, they can have stadium parties.

You can't talk about club culture without talking about drugs—but Delgado surprisingly (to me, anyway) states emphatically that drugs of any kind are not allowed. "If anyone were to OD, we'd be responsible," he says. "So it's just as if you were going to a concert: you get searched. We have to keep our reputation in mind, too. All it takes is one 17-year-old kid with a bad dealer.

"Of course, we can't prevent people from taking before they get here, just like nobody can prevent drugs everywhere in life, like at school and at work. But if you're a parent, what would you rather have? Your kids hanging out in a back alley, drinking and smoking pot, or in a confined, secure, alcohol- and drug-free environment?"

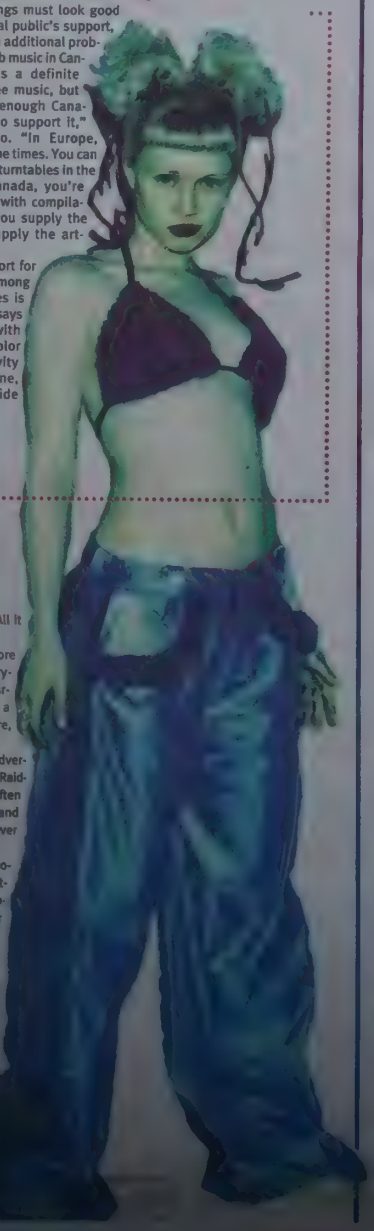
In other cities, such as Montreal, there has been an adversarial relationhip between police and urban party organizers. Raiding for ecstasy is an easy task; meanwhile, police are often present to provide security in rock concerts within sight and smell of people smoking pot. Fortunately, the police have never posed a problem to Nexus.

And if friction ever develops between police and promoter, it won't be Nexus's fault. "There are a of of promoters around," says Delgado, "and some don't do things properly. They hold illegal shows, even. That makes it harder for the rest of us. I always make sure and work with the police and the fire department, so that everything is aboveboard."

It's only a few days before Nexus gets underway, but Delgado doesn't seem frayed. If anything, he's luminous with energy, eagerly awaiting each new challenge.

Every new idea needs a pioneer to get it rolling. And if the rest of the world is any indication, Edmonton will eventually be as inundated with urban music as Los Angeles, New York or Europe. When that day comes, Delgado will hopefully be able to look around himself and see how far he's come. When that day comes, he'll be able to take pride in the fact that he had the vision. When that day comes, he'll know the foundation was laid by him.

But for now—there's work to be done.



Los Angeles-based DJ Christopher Lawrence has been called the "trance messiah," a title that obviously embarrasses him a bit.

"I don't know if I'm a Messiah," he laughs. "I just like being the guy that plays trance."

Indeed—his choice of article is revealing. He's not *a* trance DJ, he's *the* trance DJ, at least according to the crowd at Government, among the hottest of the hot L.A. dance clubs where he is the founding resident DJ, playing host to the world's top international talents every week.

And Lawrence's responsibilities don't end there. He's the import vinyl buyer at Street Sounds, an L.A. record store (yes, *record* store, remember those?) where he gets to keep up with every LP under the sun. He's also the trance editor at XLR8R magazine, a title I know somebody at *Vue Weekly* would kill to have.

Lawrence got into urban music early by Canadian standards: In 1991. But in San Francisco, where he lived at the time, dance/electronica was at one of its peaks. Of course, nobody played trance yet—the genre du jour was funky breakbeats and house.

In 1994, a trance revolution hit the West Coast, just in time for Lawrence to ride it to its crest. He began working with producer Kevin Haskins, eventually moving to L.A. to continue the collaboration.

Eventually the trance scene collapsed in '96, only to experience a resurgence last year and this year.

So you see, Lawrence is used to the cyclical nature of music, a pattern that is heightened and compressed within the narrow confines of urban music styles. One day, you're listening to jungle; you get up the next morning and your friends, who have moved on to progressive, are quietly snickering at you.

I expected Lawrence to at least be plussed about the idea of coming to Edmonton—not exactly the electronica mecca—to play Nexus '98. But he actually seemed a little excited; he doesn't mind leaving his California confines at all. In fact, after the success of his 1997 disc, *Rise*, on L.A.'s Fragrant Music label, he was invited to work with De Niro and X-Cabs in their Hook Recordings studio.

"You think Edmonton is out of the way," chuckles Lawrence. "Hook is based in Aberdeen, Scotland. That's probably why they're one of the top labels in the world—there are literally no extra-curricular activities to distract you from the task on hand." His new mixed CD, *Icon*, is due out November 1.

Speaking of out-of-the-way, this isn't Lawrence's first visit to Canada. Of course he's played Vancouver and the World Trance Festival in Toronto, but he's also been to—wait for it—Saskatoon.

"I was there this past April," says Lawrence. "It was a one-off; somebody had rented a rock club for the night to hold a dance party. It was really fun, and it was packed—the place only held 200 people or so. Every single one of them was going mental all night.

"I love playing outside of L.A. Oh, by the way, I know where Edmonton is—I looked it up. I always check the atlas when I get a gig; I hate going somewhere and not knowing where I am in relation to everybody else in the world.

"When I play elsewhere, people really appreciate it, they make me feel special. After so many years in the same club, people tend to be jaded. They take it for granted that I'll be great every night, and of course my nights vary. But everything's fresh to people when I'm out of town.

"Later this year, I'll be going to Salt Lake City. That should be cool—all the Mormon kids coming home on E and telling their parents how much they love them. Hey, I'll be doing everyone a favour."

As much as being a trance messiah is a job, Lawrence feels passionate about his place in club culture. "Every generation wants to make its own scene," he says. "In the '80s, it was alcohol and cocaine. Now it's dancing and electronic music.

"Electronic music is the best scene, because everybody owns it, everybody's part of it. It doesn't have any rock stars. Anyone can do it, really, if they have even the most bare-bones studio at home.

"This generation is the most egalitarian one since the '60s," says Lawrence. "Plus it has the advantage that there's no political aspect. At least I think that's an advantage.

"The generation, the music, the culture—it's about people. And that's what makes it so special." *

The Hys and lows of being a prolific blues guitarist

By CAM HAYDEN

Roy Hytower has certainly been around. In his nearly six decades on the planet, he's done a little bit of everything. A songwriter, musician, actor, publisher, tour manager and soldier, his main love has always been the blues.

blues town

Roy Hytower • Blues on Whyte • To Sept. 26

When Hytower was growing up in Alabama in the '40s and '50s, he was first turned on to the guitar by his father, "the first person I ever saw play the guitar," he tells me from his room at the Commercial hotel. That's when he decided he wanted to be a guitar player. "Later on," he continues, "my older brothers introduced me to Muddy Waters, Jimmy Reed and B.B. King, all the people who were putting out records in those days."

His family moved to Mobile as he was entering his teenage years, giving Hytower the opportunity to meet some real bluesmen in person. "I was just 14 years old," he says, "and I got the chance to meet and play with Nappy Brown and Gene Allison. I'd be backstage and they would call me out to do a few songs with the band, and then I would go backstage again." It was an experience that would influence his career for years to come. "It was great, I would talk with them and learn about life on the road, how to make sure you got paid, getting jobs, that sort of thing."

Came to that toddlin' town

Like many of his blues icons, Hytower made the trip from the south to Chicago. His pilgrimage came in 1963, when he was 19 years old. He stayed with a niece and immediately made his way to 43 Street, the hub of Chicago's blues scene. It was at this time that he got to meet some of his blues idols: Muddy, the Wolf, Otis Rush. "Hearing them play on record is one thing", he says, "but when you get the chance to rub shoulders with them, it makes a big difference in your inspiration to keep moving forward."

About the time he met Otis Rush, Mighty Joe Young was leaving the band to begin his solo career. That led to a two-year stint with Rush. "Shortly after that," says Hytower, "I was drafted into the military, and when I got out, I formed my own band. We were called Roy Hytower and the Crowd Pleasers in those days, and we spent a lot of time on the road playing Air Force bases all across the West and Midwest."

Later, at home in Chicago, he began his acting career. His first job as an actor came playing Muddy Waters in a play that ran 18 sold-out months in the mid-'80s, touring throughout the South. That opened other doors. "I got to spend some time with Willie Dixon," says Hytower. "He would come out from California to help me learn about Muddy Waters. At the same time I became involved with the Blues Heaven Foundation, a project of Willie's and his daughter Shirley. The foundation provides information and blues education, primarily for youngsters who may not find out about the blues any other way."

That explains "The Reporter Who Slept With My Wife Blues..."

When asked which of the careers Hytower enjoyed the most, his response was quick. "Music and singing are my first loves. I've been playing since I was seven, but acting has broadened my scope in the way I deliver my music." Hytower adds that he also loves to write music, and don't be surprised if you have a conversation with him and hear it in a blues song some time. "I talk to people and get ideas for songs," he says. "I always have a pad and pen with me, and I jot ideas down as I get them from talking to people in blues venues."

Check out Hytower until Saturday at the Blues on Whyte. He's a true veteran and student, who has learned what it means to be a bluesman, and is willing to share that from the stage.

Cam Hayden hosts the Friday Night Blues Party *from 9 p.m.-midnight and* Alberta Morning *weekdays from 6-9 a.m. on the CKUA Radio Network, 580 AM and 94.9 FM.*

club hoppin'

By DJ DRAGON

Well, by now you all have been exposed to tons of **NEXUS** information. If you still don't know, it's on Saturday, September 26 at the Sportex Arena at Edmonton Northlands Park. The fourth installment of Nexus will be the biggest ever, with projected attendance being over 2000 party people with some very fine world-class talent providing a sonic barrage. First, there's DJ **Christopher Lawrence** from L.A., a DJ/producer who makes some very fine trance and is extremely skilled in rocking the dance floor. The highlight of the entire evening is the performance of **Roc Raida**, who started DJing in 1982 at the age of 10. Like other kids his age, Raida had many interests, but all of them involved the elements of hip-hop—break dancing, graffiti and, of course, DJing. He was introduced to the turntables by his father, who was a member of a group called **Mean Machine**, of **Sugar Hill Records** fame. The combination of his determination and the inspiration that he drew from being around guys like **Grandmaster Flash** led him down a path of absolute passion for the art of DJing. In the beginning, when he first entered battles, defeat came frequently because he was usually not as popular as the DJs that he would go up against. Raida did not let this discourage him; he practiced harder and harder, pushing himself to the limits of a DJ's abilities. In addition to DJing, Raida has become a successful producer coming up with buttery tracks for the **E-Bros** (**"Funky Piano"**) on the ***New Jersey Drive*** soundtrack for which he received a gold record. If you need more info on Nexus, call (403) 493-1212 or check out the web at <www.nexustribe.com>.

o o o

If you're heading down to Calgary this weekend, you might want to check out **Odyssey,** presented by the good people at **Sub-Link**, the same people who put on **Spinal Core** every year. The local line up is **Special K**, **Double D**, **Mel Reyes** and, from Toronto, **Interrupt Vector**. There's no info on location but you can call (403) 520-1999 and it's only $12 at the door.

o o o

This week in cyber-clubbing, I found a very cool site that's based in the former Yugoslavia, **<www.yutechno.com/default.htm>**. This site was very interesting for the fact that there was, and still is, civil unrest in this region. Yet a common thread brings many young people together: the thread of music. These people really have their stuff together, putting on parties and creating their own underground dance music, trying to teach the youth that music and having fun is the key to world peace. The site is one of the best-laid-out techno sites I have seen yet. The links (odds & ends, they call it) has the most complete directory of underground dance culture anywhere. You can access anything from records labels to nightclubs and even DJs and artists. The Europeans are at least 10 years ahead of us when it comes to the dance music scene, and not even war can deter people from across the pond. If international leaders were to have the same mindset as the folks at **YuTechno** and other scenesters, this world would be a better place.

If you have any info on anything going on in the scene, please contact me at Axe Music, 471-2001 or e-mail me at djdragon@vue.ab.ca. Techno, Don't talk about it, be about it.

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Play explores life before the iron(ic) age

Allegory set in a simpler time

By PAUL MATWYCHUK

Is the use of irony and sarcasm one of the signs of an advanced civilization? It's pretty hard to picture a sarcastic Kalahari bushman, for instance. ("Love the hot weather we've been having.") But it's a mode of speech that has become so ingrained in our lives that I can imagine somebody soon inventing a new punctuation mark to indicate sarcasm. It could even be me—maybe we could use two asterisks, as in: "Hey, this article's off to a really good start!"

One of the interesting things about Scottish playwright David Harrower's *Knives in Hens*, which is having its Canadian premiere this month from Northern Lights Theatre, is that it takes place in a simpler, more innocent time, before it became an accepted notion that people seldom say what they mean.

"For us, language has become something that you have to decode," says the show's director, Sandhano Schultze. "It's become the container *in* which you communicate, not *through* which you communicate—our language no longer carries our message, it's hollow."

The evocative, heavily allegorical play concerns a young woman living in a remote and superstitious rural village. (The play is so allegorical, the character is even called "Young Woman.") She possesses an inchoate spirituality which has little opportunity to express itself within her marriage to a simple ploughman named Pony William. However, when she develops a relationship with The Miller, a free-thinking nearby villager, her world and even her sense of language get completely upended.

theatre

PREVUE

Knives in Hens • La Cité Francophone • Opens Oct. 1

Medieval, modern or post-armageddon?

Knives in Hens is ostensibly set in medieval times, but as Schultze admits, "You don't quite know for sure. It could be in the 16th century, it could be in the 20th century, it could even take place—although we don't really explore this—in some kind of post-nuclear holocaust."

The situation (innocents receiving dangerous new knowledge) is reminiscent of the Adam and Eve story, but Schultze hopes the timelessness of the setting and directness of the language will allow audiences to approach the play without applying any ready-made religious, feminist or political interpretations.

Two of the cast members, Troy O'Donnell and Shannon Quinn, come fresh from the successful Fringe run of *Ecstasy*, and found the new play a nice change of pace. "It's freeing," says O'Donnell, who appropriately plays the Miller, the most modern and liberated character in the play. "Instead of being in a very, *very* specific time and place and culture, here the situation is open and it allows the actors many more options. You're not locked into acting the scene in any one particular style."

Quinn, meanwhile, seems to be specializing lately in "women's liberation" roles. Both *Ecstasy* and *Knives in Hens* begin with her characters trapped, to varying degrees, in stultifying marriages, and then watch her as she digs her way free. Unlike *Ecstasy*, though, her *Knives* character lacks the sense of her struggle having any larger political meaning.

"That's something that just doesn't enter her mind," says Quinn. "She's very immediate. But this character still is strong in terms of discovery, in ways of finding new expression and thought, growth and perspective."

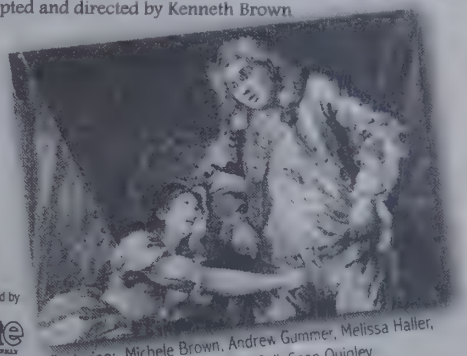
Mysterious moniker—like Marlene

The cast is confident that, despite its unfamiliar setting, the emotions of the show are strong and direct enough to engage a modern audience. "The terms of negotiation are different, but it's still about two people negotiating their way through a relationship and through the world," says actor Aaron Franks. "If anything, it's probably stronger and more provocative in this case."

Franks plays Pony William, by the way, and is very coy about explaining how his character got that nickname. In fact, he's *so* coy and evasive that I can't help but hear a suspicious echo in that name of Marlene Dietrich's famous line from *Shanghai Express*: "It took more than one man to earn me the name Shanghai Lil." It's not at all a central plot point, and I could easily have gotten a totally wrong impression—so, in a way, this exchange is a good argument in favour of the world of *Knives in Hens*, where meanings aren't hidden and everyone thereby avoids these kinds of mortifying misunderstandings.

JOSEPH ANDREWS

Adapted and directed by Kenneth Brown



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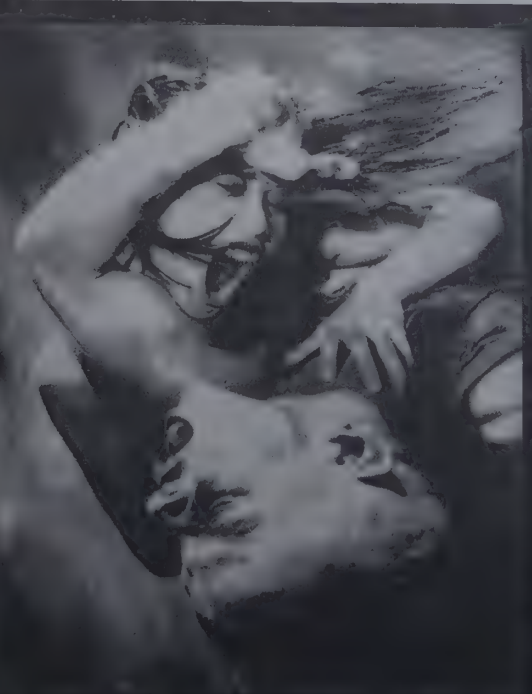

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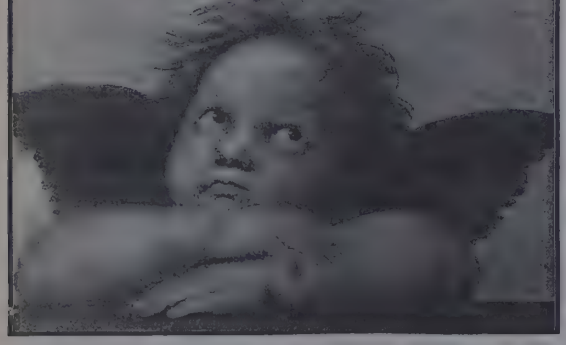

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Going to the (Reservoir) dogs

Mojo long on character, short on plot

By PAUL MATWYCHUK

Mojo ► Needs mo' plottime

It's hard not to draw comparisons to recent pop-culture-defining films like *Reservoir Dogs* and *Pulp Fiction* while watching Theatre Network's production of the Tarantino-esque British play *Mojo*, which also deals with a group of gangsters managing the fallout from a failed caper. There's a key difference between American stories about gangsters and British ones, however: fictional American hoodlums, no matter how desperate their situation, always come across as bad-ass sons of bitches one and all, while fictional British gangsters and criminals, as in *The Hit* or *The Long Good Friday* or even *Trainspotting*, always seem a little frayed and tatty around the edges.

theatre
review
Mojo • Roxy Theatre • Closes Sept. 27

And so, even though *Mojo* keeps getting compared to high-octane scripts by Tarantino or David Mamet, to me it resembled a violent, drugged-up version of Harold Pinter's absurdist, low-rent gangster play *The Dumb Waiter*. (Pinter even acts in the upcoming film version of *Mojo.)* You can hear those echoes most strongly in the squabbly relationship between easily-rattled drug pusher Sweets (Clinton Carew, sporting a fearsome pair of sideburns) and gangland errand boy Potts (the Chris Penn-like Fred Zbryski).

Gangsters' guileless guises

Sweets and Potts may be gang members (the play's backdrop is the late-'50s gang scene of London's East End), but they're involved at such a low level, have so little knowledge about what's going on around them and wield so little control over their situation that they seem almost like innocents.

It's hard to get soft-hearted about the other characters, though: Skinny (the gangly Chris Bullough), a dumb and anxious yes-man; Mickey (Ron Jenkins), a treacherous older gangster; and, worst of all, the deceptively innocent-looking Baby (Michael Wacholtz), who turns out to be a stone nutcase.

I have to confess that I'm shaky as to *Mojo's* plot. It took me several minutes to adjust to the thick Cockney accents the actors adopted, and by then, most of the story's setup had already been laid out. (My friend Wendy, who attended the show with me, had trouble following it too, so I know I wasn't alone in this predicament.)

But plot was obviously a secondary concern for playwright Jez Butterworth. His script plays out more like a series of acting exercises than it does a story. It basks in the leg-jiggling energy generated by his characters, who spend the play hopped up on a combination of pills, adrenaline and testosterone and do a lot of shirtless shouting while the dialogue pingpongs around the stage.

The acting's the thing

The actors handle the exercises well, though. Wacholtz has the showiest part, and his sweetie-pie face makes a nice contrast to the amoral criminality of his character—a character the playwright has made much too flamboyant.

More effective is the quiet, sweaty nastiness of Jenkins's Mickey, an aging mobster saddled with a ragged and unreliable crew of young henchmen. Carew and Zbryski's scenes together have a good jangly rhythm, and Michael Scholar Jr. makes a strong visual impression in the dialogue-light role of Silver Johnny. Robert Shannon's set captures the essence of every dreary club you've ever been in—even when covered with sequins, it *still* looks dingy.

While describing *Mojo*, it's difficult to avoid comparison to other, and better, playwrights like Mamet, Stoppard and Pinter, who also made their names exploring testosterone-soaked underworlds. There's a calculated theatricality to Butterworth's script, however, that prevents it from fully engaging the audience's emotions. Still, the play is compulsively watchable; it contains as much energy and punch as the rockabilly music that pours out of the vintage jukebox onstage. ●

Social justice and a cuppa joe

Coffeehouse aims to give youth a community

By LAURA OLLERENSHAW

In ancient Rome, citizens made their voices heard in forums. Now Edmonton is the enlightened city, and the forum is a youth coffeehouse, started by Edmonton Strathcona MLA Raj Pannu and his assistant and project coordinator, Florence Pastour.

variety
review
Youth coffeehouse • Catalyst Theatre • Sept. 25

"Raj and I are both new to politics," says Pastour, "and we started to meet youths who were absolutely incredible—very, very involved in social justice causes or other issues, and they were doing really amazing work. It occurred to us that they are very like-minded without the support of a community."

So Pannu and Pastour decided to create a community, a public forum for the young people of Edmonton, and the first youth coffeehouse night took place in June.

"It's an opportunity for youths to express themselves, to share their projects, art and talents and to feel that there is a sense of momentum and community," says Pastour. The coffeehouse is a night of presentations from young social activists. The lineup of artists and performers for Friday's coffeehouse is already full, with many different kinds of expression. There will be drama, singing, dancing and poetry, and the issues behind the performances are just as varied, touching on everything from social justice to more personal reflections.

Suicide isn't painless

The young members of one participating band had a friend who committed suicide. "They're going to be talking about staying real, keeping clean and reaching out instead of pulling in to your own pain," says Pastour.

Although there seems to be a definite need for this kind of venue for young activists, there doesn't appear to be anything else like it in Edmonton. "I have a waiting list of 15 to 18 people who I couldn't fit into the program, and everyone that called was saying, 'Thank you so much for the opportunity,'" says Pastour.

"I have this sense that something is going down in Edmonton," she continues. "There's a lot of creativity and a lot of youths coming out to support social causes. These kids are 18 to 25 years old, working for five or six bucks an hour. They don't have a lot of money, but they spend 10 dollars on a ticket to support these causes."

They live the lifestyle

Pastour says that the participating youths truly live the lifestyles that they're pushing. Many of them want social change, and this is the first public opportunity that they have been given to express themselves.

While Pastour hopes for another coffehouse next spring, she hasn't visualized any long-term goals for the project. "We're still experimenting," she says. "I hadn't planned to hold a second one, but the first went so well that it was clear there were many more people who wanted an opportunity to be creative in a safe place, to be able to talk about things that mattered to them, to share their projects and to feel inspired and supported by other people."

In the New Democrat Youths of Alberta newsletter, Raj Pannu wrote about the June coffeehouse: "I'm inspired by the youths of this province. What I saw at the coffeehouse wasn't just youth's enthusiasm; it was talent, intelligence and vision." ●

Joseph Andrews a ribald triumph of ensemble work

By ARAXI ARSLANIAN

In a world full of *Miss Saigons*, it's easy to forget that theatre can be created without the benefit of a flying helicopter. Ken Brown and his gang of heart theatre folk are set to turn that premise on its ear.

Currently treading the boards at the Varscona Theatre, *Joseph Andrews* is beautifully executed craft. It's a well-told, energetic and ribald tale of a simple country boy in the "bid bad world." And you don't have to be a comparative-literature freak to get it.

Adapted from Henry Fielding's novel of the same name, Ken Brown's text magnificently weaves the character and subplot-saturated tale into a pithy two hours. Joseph (Andrew Gummer), a cute-but-callow footman, is molested by his salacious employer, Lady Booby (Sandy Paddick) Turning down her advances in the name of virtue, he is forthwith fired, evicted, beaten, robbed and stripped.

theatre

Joseph Andrews • Varscona Theatre • To Sept. 27

Fortune smiles when Joseph meets up with his old mentor, Parson Adams (Tim Sell), and the two are quickly joined by Joseph's sweetheart, Fanny (Melissa Haller). Travel, adventure, fistfights, misplaced identities, sexual misdealings, jealousy, love, injustice, near-incest and a healthy slew of kaleidoscopic characters ensue. And it's all done with six actors and a couple of chairs

Together ensemble

That kind of bare-essence staging separates the men from the boys. Without the benefit of a set, production magic or sheer number of bodies to hide behind, the ensemble becomes the meat and potatoes of this show. For the most part, the effect is no less than stunning.

The first few moments of a performance make or break its connection to its audience, and this cast kicks in the door with gusto. The ensemble gets the story off to a rip-roaring start and barely fumbles the proverbial ball. A staggering feat, considering the madcap pace of this highly demanding piece

Frequent theatregoers will appreciate the crisp and innovative staging of *Joseph Andrews* While most of us are used to the naturalistic style of fidget-smoke-pace-back-and-forth-until-it's my-turn-to-talk staging style, Brown's use of space is innovative, ingenious and wonderfully playful. Magically, a country house is turned into a stagecoach, a stagecoach into an inn and an inn into a darkling forest, with naught but the actors own presence to convey the environment. Brown clearly believes in the skill and power of his performers to convey his vision, a confidence sorely lacking in current directing circles. The maxim of Brown's approach is: if it's true, then it will be believed

I want to believe—hey, I do!

And believe we do, thanks to the handicraft of this fine group of actors. Throughout a demanding night of playmaking, they convey a plethora of rich and consistent character work. Standouts include Michelle Brown, whose physical and vocal mastery of dialect should win her a Sterling nomination, if not a few good pitchers of ale. Sell is also a celebration of brilliant stagework; his Parson Adams plays satire like a violin. Paddick and Sean Quigley get to engage in some of the more frisky stage business, and do so with playful spirit and skill.

My only reservation lies in the play's ingénues. While both were engaging throughout the piece, the pair's stage presence was greatly muted compared to that of their castmates. Dialect lapses and focus problems prevented me from crossing into the world of belief when it came to their character choices.

interVue WEEKLY

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http://vue.ab.ca

THEATRE notes

By ARAXI ARSLANIAN

Can't talk, lotsa stuff, not much room.
Is that a sigh of relief I hear?
Now the news.

• • •

The Citadel Theatre School is open for business, perched to shape the artists of the next generation. While its fall term is underway, the winter term has room for your little Olivier. Children six to 12 can learn Musical Theatre, Playmaking and Acting Up. Think three is too young to be a thespian? Poppycock! Ages three to five can sign up for Preschool Playshop. Teen Programs include Acting I-III, Advanced Performance Lab and Musical Theatre. Adults can dabble with Acting for all levels, Advanced Monologue and Scene Study, Directors' Sweatshop, Musical Theatre, Advanced Performance Labs and a new module: Design Your Own Class! If you have a skill or specific needs for a class (along with at least four other people), the Citadel will set it up just for you! Intrigued? Piqued? Call 426-4811.

• • •

Have you got that writing itch? No, that analgesic cream won't help you, chum, you need an outlet. Workshop West has a series of programs for playwrights of all levels in '98-99. The ever-popular Playwrights' Circle starts again in November. In 10 weekly sessions, intermediate playwrights enhance their skills through peer support, writing labs and professional consultation. Deadline is October 15 and the fee is $125. And don't forget the Springboards Festival! This popular reading series sells like hotcakes every year. Scripts will be chosen from submissions: a cast of six or fewer is preferred. The deadline for submission is November 1. Call 477-5955.

• • •

Missed the Soap-a-thon? You're in the minority. The crackerjack improv event had butts in seats and made the Die-Nasty crowd a whack of well-deserved cash. The Purple Heart for Valour in Improv goes to actors Jeff Page, Patti Stiles, Dana Andersen and Mark Meer for making it through all 53 hours. Highlights included the Hour of Gratuitous Nudity, the Hour of Forbidden Improv (featuring stage-diva Davina Stewart with a meat cleaver, Page as a cloned zombie, David Belke as an auto-narrating indulgent and Andersen as himself) and Family Hour (where, as usual, evil triumphed). Congratulations to the company, and may your circadian rhythms return once more.

• • •

Feel like being hoity-toity for a good cause? Well, who the hell needs an excuse to drink wine and gorge on debaucherous munchies! Workshop West hosts an evening of fundraising for the Helen Collinson Fund supporting Edmonton artists *Arte, teatro, vino: An Evening in Three Acts* will feature wine, antipasti, theatrical and musical interludes and a silent auction at the Edmonton Art Gallery September 26. Tickets are $20, but the glam's free baby. Call 477-5955.

• • •

Duncan McIntosh is leaving the Citadel. He's written a hell of a lot of paycheques for people in this town and given artists who might not have had access a nice trip to their Equity card. He's also created outreach programs for playwrights, and enhanced apprentice avenues for his ensemble. And while we may not have always tip-toed through the tulips artistically, McIntosh has worked for this community's theatre health. So, in our last months together, let's agree to disagree, wish him well, give thanks and buy him some drinks.

HARCOURT HOUSE ARTS CENTRE

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by

Carol Bradley

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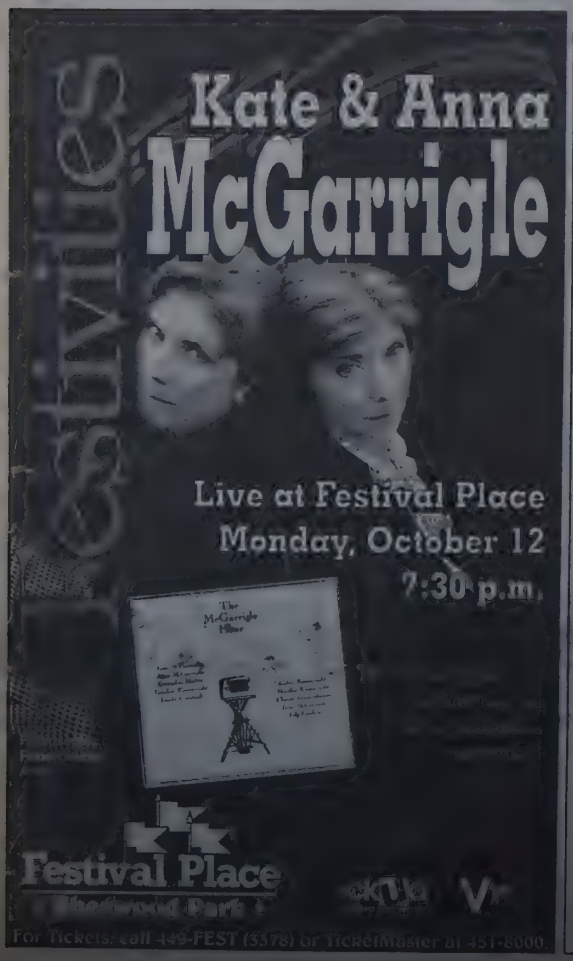

Thin Limits exhibit makes noise

A lot of noise, unfortunately

By MAGHARITA REGHELINI

Boom boom throb throb whirr screech throb throb ring ring throb throb. Avoiding sex by way of a headache? You can find a good pounder (I mean the headache part) at a new art exhibit called *Thin Limits*

visual arts
PREVUE
Thin Limits • Arts Barns • To Sept. 26

Presented by The Film and Video Arts Society-Alberta (FAVA), *Thin Limits* barely walks the thin line between art and noise. Similar to an overzealous rock concert, the exhibit's volume often exceeds its artistry and its message. Incorporating a mix of film, video and audio, the seven installations are in constant competition with each other for your attention, the sound bleeding from one area to another. The result is a jumbled audio onslaught which makes it difficult to commune with any given work at any given time. It's certainly nearly impossible to extract a clear sense of the artist's statement from the chaos.

If it weren't for a very informative program, one might completely miss the actual concepts behind these pieces of conceptual art. While there's nothing new about the use of film, video and audio in art (this techno-art genre has been around for a good 20 years), the opportunity to experience the world through fresh eyes and ears is always welcome.

That said, FAVA owes these artists an apology for reducing their art to collective noise pollution. The choice of venue isn't exactly conducive to this assemblage of multi-media art. The Arts Barns may be perfect for a Fringe play, its acoustic properties allowing whispered dialogue to carry to the very back of the room, but in this case, the pro decidedly becomes a con. Assuming gallery choices were limited, the curators could have at least tried to separate the installations with some sort of sound barriers.

Reverie ruined

The submission that suffers the most is "Hypnotica: The Last Days of Remembering," a piece by Tim Folkmann that calls for a certain amount of quiet reflection. A softly glowing pool of water, "Hypnotica" invites viewers to become participants in a playground of trance inducing light and vibration. Holding a metal goblet at the surface of the water while hammering the side of the pool with a rubber mallet, Folkmann hopes you will induce a flood of sensations and emotions. However, any possible moment of reverie is lost—two stations away, the buzz of a chainsaw or baby crying jolts you back to reality.

The intrusive external stimuli, both audio and visual, come from many sources in the exhibit, but the most overpowering ones come from the startling sound effects of "Don't Touch That, It's Mine!" Together, Anthony Pavlic and Angus Wyatt have taken a passive-aggressive approach to marking their creative territory. What at first appears to be nothing more than a chest of drawers turns out to be a chest of horrors. A snake, a decapitated doll's head and poky shears, among other things, conspire to conjure up a carnival atmosphere. Beyond the midway madness, this interactive sculpture does not make its intellectual message known without the help of an explanation in the *Thin Limits* program. Which brings up an obvious question: shouldn't conceptual art stand alone as the message?

One message sticks

"Death by Yellow Sticky" certainly makes a profound statement on its own. Even without the added comments by artist E.J. Pigeau, one is arrested by the feeling that we waste so much of our lives on mundane nine-to-five tasks. A lonely work space carpeted by Post-It notes, this addition to the exhibition is the only one that isn't overwhelmed by the racket surrounding it. Primarily, this is because it does not rely on any auditory material itself.

The other four works in this multi-media show all have their merits, but like the others mentioned above, each struggles to delineate its own message from a mass of sound that threatens to obliterate the borders of its identity. Maybe the very problem that plagues *Thin Limits* is the unavoidable disease that technology spreads across our modern civilization. No one thought can get through the constant drone of our mass media without becoming muddied and muffled.

There is only one concept to take away from this exhibit: every dose of noise should be dispensed along with—*click pop rattle*—free aspirin.

Fairy tale play casts the kiddies

Audience hopefully won't upstage the actors

By ARAXI ARSLANIAN

To a neo-hip generation, fairy-tales are, to say the least, gobbledygook. A talking cat with a boot fetish? Pigs who own real estate? Gaunt girlies with nothing else to do but wait for the validation of some shmuck on a white horse?

theatre
PREVUE
Sleeping Beauty • Kaasa Theatre • Sept. 25-Oct. 11

Okay, maybe the last one isn't *that* farfetched.

Here's the plot play-by-play. (It'll sound familiar to all but the two readers who haven't seen the Disney flick.) Baby Aurora is born to the King and Queen, and everyone but a certain witch is invited to the party. Said witch crashes the bash and curses the daughter to die young. A helpful fairy, stalling for time, sets the whole kingdom to snoring (with a spell, not a recitation of *Das Kapital*). All is right as rain once more when Prince Studs-A-Lot comes along and slips Aurora the tongue.

Sounds more like a Rohypnol cautionary tale

"Yeah, but my daughter still wants to be Princess Aurora," says Elizabeth Allison "It's purely a pose and wardrobe thing. I think every girl has the right to be a princess."

Allison, known primarily for her acting with the Unconscious Collective, currently stage manages Stage Polaris's latest project, *Sleeping Beauty*. Hubby and co-progenitor Kyle Jorde shares the wealth by performing in the piece. Both have ample practice with the medium of children's theatre: Allison toured the province with *Cybil the Civil Dragon*, while Jorde was featured in Polaris's *Secret Garden* and *Shakespeare and the Indians*.

Just kissy stuff

Don't these guys know that actors married to each other invariably go bonkers and get a divorce, if not a restraining order?

"I'd just like to state for the record that I have no problem that the only company member who doesn't get kissed by Kyle is me," Allison muses.

Jorde, who plays Prince Charming, admits that his first taste of *Sleeping Beauty* was not in the Grimm text, but the Disney version.

"The story goes back hundreds of years, with very little change," he says. "Through research and working on this show, I've really come to get the gist of it. It's just kissy stuff. It's a story about changing, how a woman goes through to adolescence. The sleep represents not wanting to grow up."

Director Susan Woywitka adapted the ubiquitous fairy tale in a manner all her own. Instead of a witch, there's a lounge-lizard Bad Fairy. The company itself is pared down to three performers. Also, in an attempt to bring children into the creative world of theatre, the audience becomes part of the action. Through the course of the piece, they are servants, courtiers and wedding guests. But what if little Timmy or Mindy decides to turn diva and upstage the performers?

"That's why we have an actor like Linda Grass," Jorde quips. "Now we're not saying she's mean—she's just more of an insurance policy."

Mr. and Mrs. Klutz

"There are things Susan has picked up on this show," Allison says. "When the fairies give her birthday gifts, the first gives her beauty, the second gives her intelligence. And the third was supposed to give her grace, but she's interrupted by the curse of the Bad Fairy. So she's a klutz."

So? She's still a co-dependent victim seeking validation through masculine influence! Great, so she knocks things over.

"But the Prince is a klutz too," explains Jorde. "No one is perfect and no one needs to be. What it's saying is that you don't have to be perfect to be loved."

"I mean, they're not perfect, but they're perfect for each other," adds Allison.

Aww.

A usual three-hankie fall movie

One True Thing plucks at the heartstrings

By NICOLA SIMPSON

drama

REVUE

One True Thing • Cineplex Odeon • Daily

You can tell summer is over when Hollywood starts bringing out the three-hankie specials. For some reason, studio executives believe autumn, a time of decay and the ever-increasing frequency of head colds, is the perfect time to release thought-provoking and depressing movies—unlike, for example, *Armageddon*.

Based on Anna Quindlen's best-selling novel, *One True Thing* is the heart-wrenching story of a family dealing with cancer and the very real question of whether a person should continue to live in such pain. I snorted at the trailer when I first saw it, expecting another cliché-ridden melodrama à la *Terms of Endearment*. By the end of the movie, I'm ashamed to say, my snorts were the results of choked back tears. Yes, yes, I know—I also cried at *Titanic*, but at least I could blame that on the soundtrack!

It's difficult to decide whether the emotion evoked by *One True Thing* is due to the genuineness of Meryl Streep's performance or simply to sheer Hollywood-patented manipulation. As cancer-stricken wife and mother Kate Gulden, Streep *(Marvin's Room)* is superb. She's a Stepford mother who you hate to love, but Streep gives her strength and subtlety that prevent her from descending into stereotype. Her character may seem vague at times, but that's only because the film is being told from her daughter Ellie's (Renee Zellweger, *Deceiver)* point of view.

Ellie, an investigative journalist for *New York* magazine, balks at the idea of moving home to a sleepy New England college town to take care of her ailing mother. She's not unsympathetic, but unfortunately, she's also not particularly interesting. Her conflict with her perfect mother and imperfect father creates some wonderful tension in the film, however, and Zellweger handles her angst well.

It's this focus on Ellie's viewpoint that creates some problems in the film. The entire movie is told in flashbacks during Ellie's interview with a district attorney who's charging her for murder in her mother's euthanasia death. This frequent flip-flopping from the story to a darkened office and pointed questions is jarring, and makes it more difficult to form a strong attachment to the characters. These switches also take the oomph out of the suspense building in the film—suspense surrounding George Gulden's secrets (William Hurt, *Lost in Space)* and Kate's illness

The framing of the story by an investigation into the issue of euthanasia is also distracting. The Guldens' family dynamics are interesting enough without having to turn the movie into a moral battleground–one with a predictable ending, at that.

One True Thing could easily have become mired in treacle and triteness had it not been for the stellar performances by Streep, Hurt and Zellweger. Director Carl Franklin saved his last movie, *Devil in a Blue Dress*, from being hackneyed pseudo-film noir in the same way with the casting of Denzel Washington. Novice writer Karen Croner, whose previous credits include a couple of made-for-TV movies, has done a fine job of adapting Quindlen's complicated and popular novel.

The one true thing about this movie is that I feel a bit indignant at having my heartstrings tugged by it. But since it was Meryl Streep who did the tugging, it's a forgivable offence. Ⓥ

Wunderkind's *Wonderland* wonderful, but woefully wanting witnesses

By NICOLA SIMPSON

comedy

REVUE

Next Stop Wonderland • Famous Players • Daily

Shame on all of you. There were only six people in the cinema when I saw a regular screening of *Next Stop Wonderland*, the toast of the Sundance Film Festival now playing in Edmonton.

It's not a toast along the lines of *p*, the big Sundance winner that might have been a good film had an hour of its 80-minute running time been chopped off. Rather, it's a $6 million bid by Miramax to distribute this indie version of *Sleepless in Seattle*. If the attendance at the showing I went to is any indication, poor Harvey Weinstein is going to have trouble making his money back from this lopsided romantic comedy.

Hope Davis *(The Myth of Fingerprints)* plays night-shift nurse and part-time romantic Erin Castleton, who's in the habit of opening books and blindly pointing at a word to see what her day will hold. After being unceremoniously dumped by her political-activist boyfriend, Sean (the always chameleon-like Philip Seymour Hoffman of *The Big Lebowski* and *Boogie Nights*), Erin is shocked to discover that her mother has placed a personal ad for her.

Even more shocking are her 60-odd responses—apparently, there are a lot of twisted, lonely people in Boston. Her Tom Hanks-in-waiting is Alan Monteiro (Alan Gelfant, *The Crow: City of Angels*), a dedicated and deadly-dull plumber who really wants to be a marine biologist. He didn't answer her ad, so (in impeccable film logic) he must be her soulmate.

Puff, the magic blowfish?

The entire film is a sequence of missed opportunities and crossed paths—a gimmick that begins to wear thin as Erin makes her way through a plethora of losers, which just reaffirms her commitment to solitude. Her cavalcade of blind dates is one of the funniest bits in the movie, along with the appearance of Holland Taylor *(The Truman Show)* as Erin's jet-setting mother and a bizarre subplot involving gangsters, a truly obnoxious security guard and a blowfish named Puff.

The audience should take some small measure of delight at knowing from the get-go that Erin and Alan are meant to be together, even if the characters are unaware of this eventuality. The only problem is that they really don't *need* each other. Alan is too busy being pursued by a disturbingly besotted classmate to look for true love, and Erin's pallid approach to life implies more of a bad case of anemia than loneliness. By the end of the movie, it becomes clear that Alan has a better relationship with Puff than he would with Erin. And Puff's probably a better kisser anyhow.

Lots of Latin lyrics

Brad Anderson's *(The Darien Gap)* casual direction and sharp editing are what saves *Next Stop Wonderland* from complete banality. The choppiness of the hand-held camera adds a sense of realism to the film. The reality is that these characters are pretty boring, and will likely spend the rest of their lives taking long walks on the beach and listening to bossa nova. (Never have "The Girl From Ipanema" and "Mas que nada" appeared so often on one soundtrack.) Still, Anderson's approach remains refreshingly bittersweet, and it seems to work in the end.

All in all, *Next Stop Wonderland* is a sweet and funny, if occasionally droopy, fairy tale. Go see it, and help Harvey recoup his investment. Ⓥ

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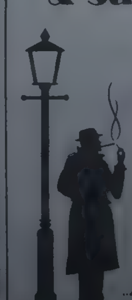

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Documentary delves into domain of the DJ

Hang the DJ gives club culture its due

By DAVE JOHNSTON

People don't have a clue what to make of anything anymore. What was called orange is now ochre, trucks are now sport utility vehicles...

documentary
REVUE
Hang the DJ •
Cineplex Odeon •
Opens Sept. 25

And DJs are now called artists.

Well, that last bit is up for debate. That and the bit about ochre, but *Hang The DJ* makes a strong case for the defence. Of DJs, of course, not ochre.

Brothers Marco and Mauro La Villa have made their first professional foray into celluloid with an ambitious documentary about the changing role of the DJ in contemporary culture. As anyone familiar with the music industry might be able to tell you, the hottest commodity isn't some band from Kitchener, Ontario, but a band of individuals who move the crowd with two turntables, a mixer and a bag full of records. These people, in the opinion of one industry pundit I know, "can make anything into a hit." While that statement may be a tad grandiose, it doesn't seem to fall too far off the mark. After all, Jellybean Benitez, one of the DJs prominently featured in this film, established his superstar status by producing a young woman by the name of Madonna Ciccione.

Needless to say, the rest is history.

From the outset of the film, an effort is made by the La Villa brothers to establish the changing role of the DJ as a global phenomenon that started on the streets of the world's urban centres. The opening frames of the documentary take us from a galactic view of the earth, straight through the clouds to a gritty street filled with exhaust and refuse, the camera's focus finally coming to rest upon a DJ. Never mind that he's a DJ in a deli (at least we think it's a deli; it sure looks like a deli).

Welcome to the club

Quickly, the brothers show us the two distinct roles DJs have come to fill in the hierarchy of artists. The introduction of Roger Sanchez gives the audience the archetype for the club DJ, an individual who uses his musical tastes and sense of rhythm to work a room into an "orgasmic frenzy," driven by the primal understanding of the drum beat. In this world, there's a need to create a flow to carry the emotions of the audience, to lead them through the motions and liberate the pressures of the world from them.

In the case of Q-Bert, however, there's a desire to fascinate and expand the possibilities of sound itself. Through scratching, cutting and clever interplay, Q-Bert and those like him endeavour to "make up sounds nobody has ever heard before." It's quickly obvious that the brothers hope to show the DJ not just as a performer, but as someone who possesses a shamanistic quality of manipulation and reconstruction.

The film, for the most part, succeeds in making a case for DJs as artists. Seeing somebody like Sanchez mix different kinds of music for an enthusiastic, eclectic crowd is magical. Watching the Invisibl Skratch Piklz work a scratch riff simultaneously between its three members is an absolute marvel.

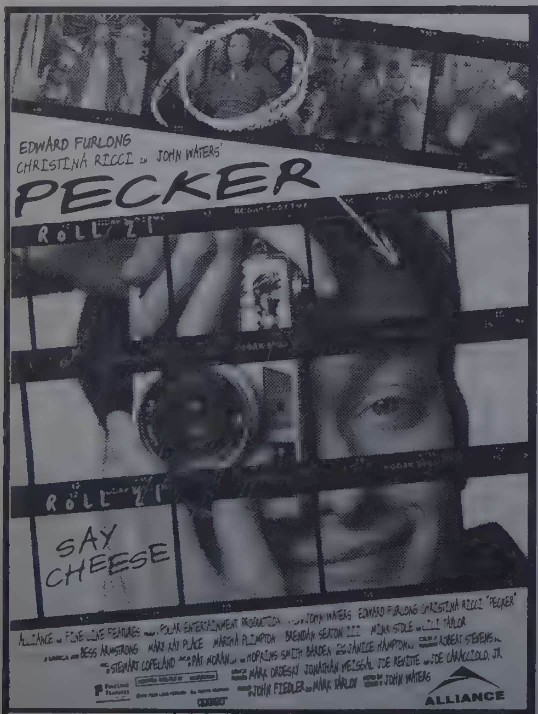
When Junior Vasquez finally arrives on the scene, the film takes a hard right turn into the reality of being a DJ. His arrogance and blunt sensibility reveal a cruel underbelly to the business of DJing, where residencies, contracts and politics quickly submerge the art in favour of the fame and the glory. "I am this way because I have to be this way," Vasquez says at one point, and you sort of feel sorry for him. When the youthful enthusiasm of the DMC National Championships is juxtaposed against these sentiments, you see the drama of competition on many different levels.

Too many issues

Hang the DJ works because of moments like this, yet it founders because it spends so much time on these moments. Issues such as female DJs, different movements in DJ culture such as jungle and techno, and even drugs are dealt with in an abrupt, unsatisfying fashion. Rather than whet the appetite without delivering the entrée, the La Villa brothers would have been wiser to simply avoid the topics altogether. Their camera tends to focus on matters that seem extraneous to the subject at hand. Seriously, how long do we have to see that drag queen freak out? Is it relevant? Without a context, it becomes a cheap spectacle, as if we as viewers are to marvel at the bizarre world the filmmakers have discovered.

Will *Hang The DJ* stand as an important document? That depends on how the scene which spawned it matures. As a fellow remarked in the film, dance music right now is much like rock 'n' roll was in its infancy. The film has shown us a fascinating world already in place, ready to morph and open new windows of opportunity. It's done so with a relatively honest, albeit admiring light.

All dance music has to do is keep being honest with itself. Then, it just might manage to keep a hold of what it is. ⓥ



Rock-a-bye documentary...

Local TV production won't lull you to sleep

By CHRIS TENOVE

Oh how diabolical, I thought when I learned that Connie Edwards had filmed a documentary on lullabies. I imagined how easy it must have been to sell *that* one. (Station Manager: "Unfortunately, Ms. Edwards, your documentary put our entire review board to sleep." Edwards: "But that's the point. The essence of the lullaby is to tranquilize the victim... er, child." Station Manager: "Hmm. I suppose you're right. Please, take this bag of cash.")

television
REVUE
The Lullaby Lady •
CFRN • Sept. 26, 6:30 pm

But a conversation with Edwards, the producer/director/writer of *The Lullaby Lady*, convinced me that there's more to lullabies than catch-22 saleability. The documentary focuses on Pat Carfra, a performer and living memory bank of lullabies who has sold over 170,000 copies of her albums in North America.

"About four years ago I was researching *Who's Watching the Children*, my documentary on juvenile crime, and I got talking to Pat Carfra," Edwards says. "I knew that she was known as the Lullaby Lady, and I asked her why she was so passionate about it. What she said tied into the whole prevention thing that I was discovering in relation to juvenile crime.

"The idea is that you get to 'at-risk' families early and encourage parents to bond with their children. Singing lullabies can help that contact, so it works as a preventative tool."

Where have all the flea circuses gone?

In addition to their crime-fighting abilities, Edwards is interested in lullabies as an example of the fragments of human culture that are disappearing in the latter half of this century.

"I'm developing a series of documentaries called *Lost Arts*," she says. "I believe that we are losing little pieces of culture, little pieces of knowledge. What happened to the flea circuses? What happened to scarecrows or aeolian wind harps?

"You lose one of these and you say, 'Well, it really doesn't matter.' But if you start adding it all up, I believe that we're losing pieces of humanity. That's why I was so dedicated to putting *The Lullaby Lady* forward, no matter what it took. It reminds us that technology is great, but we are human beings, and we can't lose sight of some very basic emotional things that make us human."

The state of the Alberta film industry being what it is, Edwards had some difficulty finding the money to give voice to *The Lullaby Lady*. In the end, both Edwards and cinematographer Douglas Cole deferred their salaries and crew members took partial deferments so that they could film using existing funds. They traveled out to Victoria last May to film Carfra in action.

Not exactly a sexy sitcom

"This isn't a big sexy movie, and it's not a hot sitcom," Edwards says. "But it's such an inherently important message—to remind us to bond with our children—that I just felt compelled to bite the bullet."

In case you're worried (given the title), Edwards insists that it will be easy for viewers to stay awake for the entire show. In addition to Carfra, the documentary has lots of kids, a historical recreation of the early 19th century and a few picturesque shots around Victoria. But if she succeeds in marketing a video with seven extra sing-along lullabies, you might be in trouble.

"When we were recording the extra songs, at one point in the process one of the crew members just about fell asleep," Edwards admits. "At the end of a day of shooting, we all just wanted to have a nap." ⓥ

The stars come out to tie one on—er, shine—in Toronto

Film fest a celebrity-spotting-a-thon

By MAUREEN PRENTICE
Special to Vue Weekly

With its 300-plus feature selections, representation from both major studios and indies, ubiquitous parties and shameless self-promoting movie stars, directors and producers, it's no wonder the Toronto Film Festival has become one of the most eagerly awaited cinematic events on the planet. Perhaps only the Cannes Film Festival and the Academy Awards draw more attention than this parade of stars and world premieres.

industry

For 10 days, the film festival is everywhere. Even when making a phone call at a Bell Canada pay phone, you're gently reminded of the September 10-19 dates on the electronic readout.

With such film festival saturation, it's hard not to have a brush with a star. Indeed, listening to people recount their stories is almost as fun as actually having one.

Superchannel's Scott McPherson had a particularly humourous "star encounter" with Janeane Garofalo, who was in Toronto promoting three features: *Clay Pigeons*, *Permanent Midnight* and *Dog Park*. On Friday night, she and Scott both happened to be at the Phoenix Concert Theatre party. When Scott asked the apparently solo Janeane to dance, she reluctantly had to turn him down because she was about to commence an interview. Ah, the life of a star. The Phoenix Concert event is now legendary for its special party favours: condoms and—no kidding—complimentary hand-rolled cigars. Eerily, the party happened to coincide with the release of Kenneth Starr's report.

Edmontonian gone to the dogs

Dog Park has a special connection to this city, since it's the directorial feature debut of former Edmontonian Bruce McCulloch, best known as a member of the cutting-edge comedy troupe Kids in the Hall. McCulloch also stars in *Dog Park* along with Garofalo, Luke Wilson *(Bottle Rocket)* and Natasha Henstridge *(Species)*. This comedy looks at a group of characters forced to find love and affection—emotions sadly lacking in their lives—through their relationships with their dogs.

That same Friday night, I was jammed into the hot-ticket party at the ChumCity building, celebrating Canadian filmmakers. My mission for the night was to track down Billy Zane and Christian Slater, who were being interviewed by a glamourous VJ somewhere in this massive structure of television sets. After gently pushing my way through the sea of low-cut dresses and shiny shirts, I found a security guard who confirmed my suspicions: "The interviews were pretaped at 10 p.m." Who goes to a party as early as 10 p.m.? I did manage to sneak past the VIP room security and sip a martini alongside Jeanne Beker of City TV's *Fashion Television*. I really thought I was at the "it" party until filmmaker and former Edmontonian *[former* Vue *writer, for that matter. —Ed.]* Jason Margolis recounted *his* Friday night.

Margolis's friend Elisabeth Rosen, another former Edmontonian and star of Cannes film festival screener *Baby Face*, scored two tickets to the *Last Night* party. *Last Night* is a Canadian feature directed by Don McKellar, whose career in cinema took off in the early '80s when he wrote and starred in two Bruce MacDonald films, *Roadkill* and *Highway 61*. He also co-wrote the script for the Toronto Film Festival opening-night film *The Red Violin*.

Hanging with Ashley

Not only was Margolis rubbing shoulders with the lovable McKellar and his cast—which includes Callum Keith Rennie *(Due South)*, Sarah Polley *(The Sweet Hereafter)*, Sandra Oh *(Double Happiness)* and David Cronenberg—he was also grooving to the impromptu fiddle performance by Ashley MacIssac, seen in last year's festival fave *The Hanging Garden*. Toronto's greatest musical export, the Philosopher Kings, were also there.

Ready for a change of location, Margolis and Rosen, on their way to Bistro 990, somehow ended up in a cab with a most prolific Canadian actor, Maury Chaykin *(The Sweet Hereafter)*. "Maury even helped us get a great table," explains Jason—no small feat, considering the crowds at this prestigious Toronto restaurant. They ended up sitting beside and chatting with Vincent D'Onofrio (bad guy, I mean insect, in *Men in Black*, lead roles in *Mystic Pizza* and Stanley Kubrick's *Full Metal Jacket*), in Toronto filming the Abby Hoffman movie.

I stopped comparing party stories with Margolis when he told me he had successfully crashed the reception for *Hair Shirt*, a whimsical romantic comedy for the '90s starring Neve Campbell. Not only was Campbell at the party, so was Heather Graham and director Dean Paras (who acted in Bruce MacDonald's *Hard Core Logo*).

The Canadian Film Centre hosted an intimate barbecue for 3000 guests to celebrate its 10th anniversary. Director Norman Jewison, founder and chair emeritus of the centre, welcomed the crowd and toasted the organization's history. The centre is a national training site designed to "promote and advance the artistic, technical and business skills of Canada's film, television, and new media production communities." At this year's festival, the organization was recognized with 24 films by centre filmmakers or alumni, among them Chris Grismer's *Clutch*, Holly Dale's *Blood & Donuts*, John Greyson's *Zero Patience* and Clement Virgo's *Rude*.

If you're gonna hitchhike, do it right

The barbecue was terrific. The food was spectacular. The Silent Sam was smooth, and at one point in the afternoon, I met Al Waxman. However, when it came time to leave, the buses that transported guests to the North York location were nowhere in sight. Desperate measures were in order as I had to get downtown to catch the press screening of *Six String Samurai*, a winner of two awards at this year's Slam Dance Film Festival. I calmly yelled out to Robert Lantos, driving by in his snappy orange 1963 convertible: "Are you going downtown?" Lantos, former head of entertainment giant Alliance Entertainment and founder of Serendipity, a production company about to release the next Cronenberg creation, was easily recognizable by his Hungarian good looks and sly smile. He graciously dropped me within a 10 minute walk of my final destination, the Varsity Theater.

Other notable parties during the week included the Alliance extravaganza at the Rhome complete with an oyster bar, the annual MacMillan Binch Barbecue at lawyer Doug Barrett's beautiful home, the Viacom Canada reception at Club Lucky, the Toronto Women in Film and Video Martini Madness party and my personal favourite, a Fox Searchlight Pictures reception following the screening of the magical Irish feature, *Waking Ned Devine* by newcomer Kirk Jones. Any party with three Irish fiddlers and Guinness ranks high on my list.

The closing-night gala was an extravaganza complete with long lineups for the martinis and the smell of raw meat on the barbecue. This event-to-end-all-events was hosted by DreamWorks in celebration of *Antz*, their first animated feature release. The principal cast of the movie includes Woody Allen, Sharon Stone, Gene Hackman, Sylvester Stallone, Anne Bancroft, Danny Glover, Christopher Walken and Dan Aykroyd. Naturally, the stars were at a separate, private, exclusive party at Monsoon's restaurant.

Ah well—I was looking forward to asking Sharon about how life in her new home in San Francisco compares to Los Angeles. Maybe next time. Ⓥ

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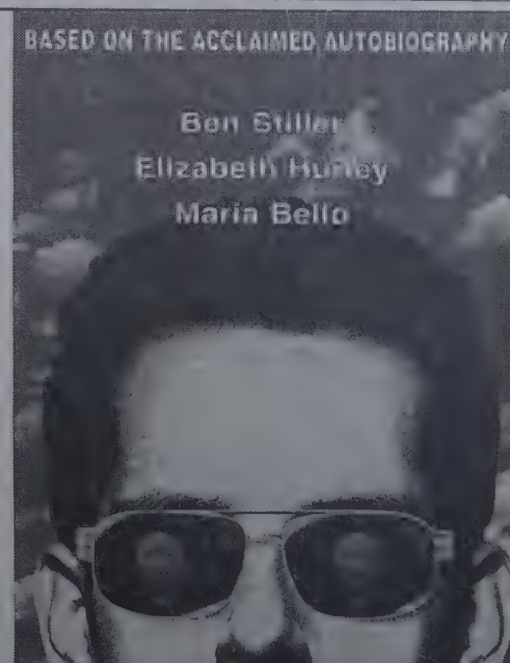

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HOURS: Mon-Wed 9:30am-6pm / Thurs-Fri 9:30am-9pm / Sat 9am-6pm / Sun 11am-5pm

Vue WEEKLY
Edmonton's News and Entertainment Weekly

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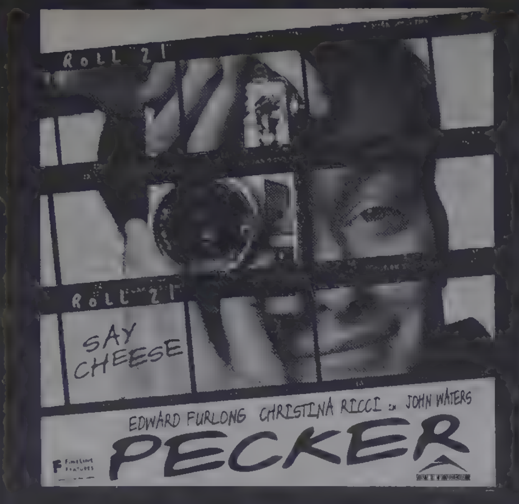
Coming October 1, 1998!



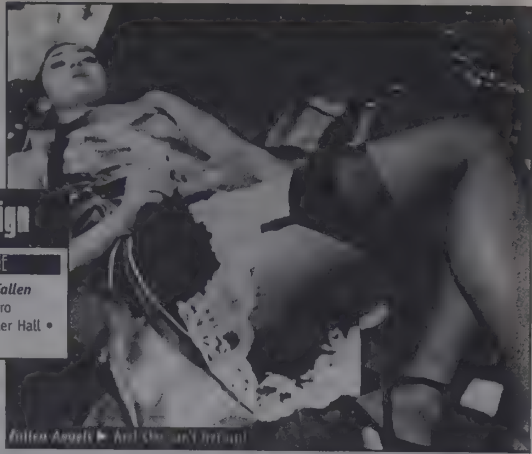
The PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

Nightly at 7:00 and 9:00 p.m.
with Sat. & Sun. Matinees
@ 1:00 and 3:00 p.m.
14A • coarse language, suggestive scenes

Double-bill features Asian gangsters

Death is the East of their worries

By DAVID DICENZO



foreign REVUE
Sonatine & *Fallen Angels* • Metro Cinema, Zeidler Hall • Sept. 25-26

You know a gangster flick is good when you watch with slight apprehension because of the violence, yet a smile creeps onto your face every now and then because the characters are just so damn cool. The benchmarks for all films in the genre are *The Godfather* and *The Godfather, Part II*. While their portrayal of underground crime is somewhat grandiose, no other movies of this type better give the viewer a one-two punch of simultaneous disgust and envy

When you think "gangster flick," you usually conjure up images of big Italian freaks shoveling down linguine and marinara sauce before they go whack whoever the Don said deserved it. Asian gangster movies offer a bit of a different take on the genre, and I'll bet a horse's head some of them will be able to conjure up feelings similar to the more traditional North American films.

You can't "Beat" Takeshi

Sonatine does exactly that. Japanese phenom "Beat" Takeshi Kitano directs and stars in this slick film about a veteran gangster, Murakawa, who's sent off on a questionable assignment. He's been in the game for many years, and he's spread the word that retiring may be in order. The big boss's response is to send him off to Okinawa to quell a division between a few of the gang's local chapters. But is it a setup?

Murakawa quietly goes about his business with a calm and calculated demeanour that makes the viewer envision characters like Vito and Michael Corleone. Death is a part of life for gangsters—they can't be afraid to kill and they can't be afraid to die. You sense—no, you *know* that Murakawa sees his life this way. Along with a group of young, upstart thugs, Murakawa takes his situation entirely in stride until the inevitable climactic confrontation. No Hollywood ending here.

Sonatine was released with the help of Quentin Tarantino, who certainly doesn't shy away from injecting heavy doses of gratuitous violence into his work. The bloodshed in *Sonatine*, however, is hardly gratuitous—rather, it's a product of the gangsters' existence, and thus extremely necessary. A quote from Takeshi perfectly sums up the philosophy he expresses in his movies: "These are times when we ought to think seriously about how to die instead of how to live. After I'm psychologically prepared to die, that's when I want to consider how to live."

The Wong side of the tracks

The second film on Metro's Asian gangster double bill is *Fallen Angels* from director Wong Kar-Wai. The movie's premise was originally a storyline in Wong's previous work, *Chungking Express*. Realizing that *Chungking Express* was already too long, the director left out the third part and decided to make it a film all to its own.

Late-night Hong Kong is the setting for this film, which follows a couple of stories at once. Contract killer Wong Chi-Ming (Leon Lai) carries out hits for a female agent (Michelle Reis) who has fallen for her gun-toting partner. Too many near-misses have Wong thinking of leaving his job as a professional hitman, but the agent unfortunately talks him into one last assignment. The other main character is a former inmate, He Zhiwu (Kaneshiro Takeshi), who makes his strange living by opening up retail shops that have closed for the evening and bullying people into buying stuff (rather innovative in these times of economic turbulence—especially in Asia). He meets a young woman who's in search of a boyfriend, and eventually begins to fall for her. As the film progresses, the two storylines begin to overlap, bringing these diverse characters together in an extremely surprising way.

What stands out most about *Fallen Angels* is its bizarre visuals. Extreme camera angles capture the sense of chaos in all of the characters, virtually bringing the viewer right into their world of confusion and violence. The movie is definitely on the complex side, which is surprising considering that Wong claims the film was, like *Chungking Express*, "as simple and straightforward" as he could make it. I'd hate to see what he thinks a complicated movie consists of. Actually, come to think of it—no, I wouldn't. Ⓥ

"Crazily deadpan. Mr. Gallo knows how to cut a striking figure. Ricci has stunningly reinvented herself!"

"Gorgeously photographed... stunningly surreal!"
- J. Hoberman, VILLAGE VOICE

"Memorable and visually bold!"
- NEW YORK OBSERVER

"A haunting tour de force!"
- TIME OUT NEW YORK

"A triumph!"

"Glamorously gritty!"

LIONS GATE FILMS

GARNEAU theatre
8712 - 109 Street - 433-0728

Nightly at 7:00 and 9:15 p.m.
with Sat. & Sun. Matinees
@ 1:00 and 3:15 p.m.
14A • coarse language, suggestive scenes
*No 7 pm show Thurs. Oct. 1

FAMOUS PLAYERS

$5.00 MATINEES DAILY!
(AT PARTICIPATING THEATRES)
(AT PERFORMANCES PRIOR TO 6:00 PM)
EXCEPT SATURDAY, SUNDAY & STATUTORY HOLIDAYS

Showtimes effective: FRI, September 25-THU, October 1, 1998.

PARAMOUNT THX
10233 Jasper Ave. 428-1307
RONIN (14A) THX MON TUE WED THU 7:00 9:45 FRI SAT SUN 1:45 4:15 7:00 9:45 PM. Violent scenes.

WESTMOUNT CTR.
111 Ave. & Groat Rd. 455-8726
$6.50 GENERAL ADMISSION
$3.00 CHILDREN & GOLDEN AGE
$4.00 TUESDAY & MATINEES
RONIN (14A) FRI MON TUE WED THU 7:00 9:50 SAT SUN 1:10 3:40 7:00 9:50 PM. Violent scenes.
NEXT STOP TO WONDERLAND (PG) 9:45 PM. Coarse language.
ARMAGEDDON (PG) *Fri Mon Tue Wed Thu 6:45 Sat Sun 1:00 3:50 6:45 PM. not suitable for younger children.
SIMON BIRCH (PG) Fri Mon Tue Wed Thu 7:15 9:40 Sat Sun 1:30 4:00 7:15 9:40 PM.
ROUNDERS (14A) FRI MON TUE THU 7:30 10:00 SAT SUN 1:20 3:45 7:30 10:00 WED 10:00 PM. Coarse language.

WESTMALL
West Edmonton Mall 444-1242
RONIN (14A) FRI MON TUE WED THU 7:10 9:50 SAT SUN 1:15 4:00 7:10 9:50 Violent scenes.
HALLOWEEN: H20 (14A) Brutal violence 10:00 PM
EVER AFTER (PG) FRI MON TUE WED THU 7:20 SAT SUN 1:20 3:45 7:20 PM
ARMAGEDDON (PG) Fri Mon Tue Wed Thu 6:45 9:40 Sat Sun 1:00 3:50 6:45 9:40 PM. not suitable for younger children.
PARENT TRAP (G) Sat Sun 3:40 PM
SNAKE EYES (14A) *Fri Mon Tue Wed Thu 7:30 9:55 Sat Sun 1:30 7:30 9:55 PM.
MASK OF ZORRO (PG) violent scenes Fri Mon Tue Wed Thu 7:00 Sat Sun 1:10 3:55 7:00 PM.
NEGOTIATOR (14A) coarse language 9:45 PM.

GATEWAY 8
29th Ave. & Calgary Trail 436-6977
SPECIAL SAVINGS - $4.00 MATINEES BEFORE 6:00 PM
RONIN (14A) 1:45 4:20 7:10 9:50 Violent scenes.
SIMON BIRCH (PG) 1:30 4:00 7:00 9:30 PM
SAVING PRIVATE RYAN (14A) 1:10 4:30 7:45 PM. Graphic war violence.
ARMAGEDDON (PG) 1:00 3:50 6:45 9:35 PM not suitable for younger children.
54 (14A)* 1:20 7:20 PM Sexual content, coarse language.
NEGOTIATOR (14A) coarse language 3:30 9:20 PM.
MASK OF ZORRO (PG) violent scenes 1:05 3:45 6:50 9:40 PM.
PARENT TRAP (G) *4:10 PM
SNAKE EYES (14A) 2:00 7:30 10:00 PM.

CINEMARK THEATRES
$1.50 ALL SHOWS BEFORE 6 PM $2.00 SHOWS AFTER 6 PM
$1.00 ALL DAY TUESDAY!
$3.00 SAT MIDNIGHT SHOWS - CINEMA CITY 12 ONLY

MOVIES 12
130 AVE.-50TH STREET 472-9779
Showtimes effective FRI, SEPTEMBER 25 - THU OCTOBER 1, 1998.
Doors open at 11:45 Saturday and Sunday; 12:45 Monday thru Friday.

THE AVENGERS PG (Ultra Stereo) 12:50 show Saturday and Sunday only. 12:50 3:00 5:10 7:20 9:30 PM.
BASEKETBALL 14A (Ultra Stereo) Coarse language. 7:45 10:10 PM
DEEP IMPACT PG (Ultra Stereo) Some coarse language. 2:40 7:50 PM.
DISTURBING BEHAVIOR 14A (Ultra Stereo) 1:35 3:40 5:40 7:45 9:50 PM.
DOCTOR DOLITTLE PG (Ultra Stereo) 12:45 pm show is only on Sat & Sun. 12:45 2:50 4:55 7:00 9:05 PM.
GODZILLA PG (Ultra Stereo) Frightening scenes. 1:00 3:55 6:55 9:55 PM
LETHAL WEAPON 4 14A (Ultra Stereo) Violent scenes and coarse language 1:45 4:30 7:15 10:00
MADELINE G (Ultra Stereo) 1:15 3:35 5:45 PM.
MAFIA PG (Ultra Stereo) Notsuistable for younger children. 12:55 pm is only on Sat & Sun. 1:05 3:15 5:20 7:30 9:40 PM
MULAN G (Ultra Stereo) 12:35 pm shows only on Sat & Sun. 12:35 2:45 4:55 7:05 9:15 PM.
A PERFECT MURDER 14A (Ultra Stereo) 12:15 show on Sat and Sun only 12:15 5:20 10:25 PM.
RETURN TO PARADISE 14A (Ultra Stereo) 2:10 4:40 7:10 9:40 PM
SIX DAYS, SEVEN NIGHTS PG (Ultra Stereo) Some coarse language. 12:30 pm shows only on Sat & Sun. 12:30 2:55 5:20 7:50 10:15 PM.
THE TRUMAN SHOW PG (Ultra Stereo) 12:10 pm shows only on Sat & Sun 12:10 2:15 4:40 7:05 9:30 PM.

check out our web page at: WWW.CINEMARK.COM

CINEMA CITY 12
3633-99 STREET 463-5481
Showtimes effective FRI, SEPTEMBER 25 - THU OCTOBER 1, 1998.
OPEN DAILY AT 12:50

LETHAL WEAPON 14A SAT-SUN 11:05 dAILY 1:40 4:20 7:20 9:55 Midnight SAT only 12:35
RETURN TO PARADISE 14A SAT-SUN 11:10 Daily 1:4 4:10 6:55 9:25 Midnight SAT only 12:10
THE AVENGERS PG SAT-SUN 11:20 Daily 1:15 3:15 5:15 7:15 9:20 Midnight SAT only 11:45
MAFIA PG Not suitable for younger children. SAT-SUN 11:40 Daily 1:30 3:30 5:30 7:40 9:45 Midnight (Sat Only) 12:00 PM.
MULAN G SAT-SUN 11:15 Daily 1:10 3:10 5:10 7:10 9:15 Midnight Sat only 11:40
THE TRUMAN SHOW PG SAT-SUN 11:55 Daily 1:55 4:30 7:00 9:25 Midnight Sat Only 12:05
BASEKETBALL 14A Coarse language Daily 7:15 10:05 Midnight Sat Only 12:20
MADELINE G SAT-SUN 11:25 Daily 1:20 3:20 5:20
GODZILLA PG Daily 1:00 3:50 6:40 9:35 Midnight SAT only 12:30. Frightening scenes.
DR. DOLITTLE PG SAT-SUN 11:30 Daily 1:25 3:20 5:15 7:25 9:30 Midnight SAT only 11:50 PM.
SIX DAYS SEVEN NIGHTS PG SAT-SUN 11:50 Daily 2:10 4:35 7:05 10:00 Midnight SAT only 12:15 AM. Some coarse language.
DISTURBING BEHAVIOR 14A SAT-SUN 11:45 Daily 1:35 3:25 5:25 7:35 9:40 Midnight SAT only 11:55 PM.
THE X-FILES PG SAT-SUN 11:15 Daily 1:50 4:25 7:10 9:50 Midnight SAT only 12.25. Frightening scenes.

a MINUTE at the MOVIES by Todd James

ROUNDERS Cut the cards and pour yourself a good stiff drink—you'll wish you had wasted at least a few years of your life in the company of card sharks after seeing this watchable look at the seedy underground of high-stakes poker. Matt Damon continues to dazzle with a striking performance as Mike McDermott, a reformed poker player who has sworn off the game after losing a bundle and finding a straight girl (Gretchen Mol). She has convinced him to use his skills in pursuit of a law degree (a far more respectable way to part people from their cash). When Damon's buddy, Worm, played by Ed Norton, is released from prison and quickly racks up a poker debt with the Russian mafia, Mike is lured back into the world of underground poker. It's a world Mike knows he belongs in, and even a sympathetic law professor (Martin Landau) knows this is the hand the student was dealt to play. John Malkovich is a Russian card shark with connections at the very top of the underworld, and John Turturro is Mike's poker mentor. The winning hand is in this stand-out cast, and direction from John Dahl is quickly paced with just the right amount of poker points for the uninitiated and little clutter to interrupt the action on the table. ⓋⓋⓋⓋ

HOW STELLA GOT HER GROOVE BACK This film begins as a sexy, even daring, and fun romantic comedy about a middle-aged woman's romance with a younger man, but it quickly crumbles under its own weight. Angela Basset plays Stella, a stressed-out stock broker under pressure from her friends and family to find a man who will help raise her young son. Reluctantly, she takes a Jamaican holiday where she meets Winston, a man 20 years her junior. Stella thinks she's robbing the cradle, but is persuaded to dive in by her best friend, played by Whoopi Goldberg. Whoopi nearly steals the show with her zesty dialogue, but is unfortunately written out of the story rather quickly, leaving us twisting in the wind with a spring/fall romance that's short on sparks and long on formula clichés. ⓋⓋ

KNOCK OFF *Nod Off* would be a more appropriate title for this dreadful—even for Van Damme—celluloid experience. Set in the hustle and bustle of Hong Kong as the changeover from British to Chinese rule is underway, any hint of plot is lost in a dazzling tangle of confusion on the streets of the exotic city. Steven De Souza, screenwriter of *48 Hours* and *Die Hard*, can take credit for a nearly indecipherable storyline that puts Van Damme at the centre of a conspiracy involving the Russian mafia, microbombs and counterfeit bluejeans. Van Damme is an executive with V-Six Jeans, Rob Schneider is his ridiculous sidekick, Lela Rochon is also an executive with the company and Paul Sorvino plays a CIA chief. The rest is anyone's guess. Direction from Hong Kong action-film pioneer Tsui Hark is messy and attempts to turn Van Damme into a comedian. Yes, he's given the funny lines, not Schneider, and it's a disaster. Pleasant dreams. ✖

ONE TRUE THING Renee Zellweger plays Ellie, an ambitious journalist who, at her father's (William Hurt) urging, is forced to return home to care for her mother (Meryl Streep) after she's diagnosed with a terminal cancer. Going home isn't always easy, and Ellie is at first thrown back into the same dynamic she enjoyed as a child: looking up to her critical father, an often aloof professor of literature, while also bristling at the attention of her pampering mother, who is content to be the happy homemaker. The disease begins to take its toll, and while in close proximity to her mother, Ellen grows closer to her, discovering the sick woman's inner strength while becoming more aware of her father's weaknesses. Despite the opportunities, *One True Thing* is rarely weepy or obvious. In the hands of director Carl Franklin, it moves along in a natural manner toward a conclusion that is hardly surprising but believable. The only thing that's out of place is a framing subplot in which Ellie tells her story to a detective investigating the possible euthanasia death of her mother. It unfortunately adds extra time to a movie that could have used some editing to begin with. ⓋⓋⓋ

RUSH HOUR Chris Tucker's rapid-fire, cool comedy is just what Jackie Chan's lightning-quick chops needed. The pairing is a natural in this action comedy that takes some of the pressure off Chan's martial-arts acrobatics. Tucker plays Carter, a rebellious LAPD cop sent on a "bird dog" mission to keep Chan, who plays Detective Lee of the Royal Hong Kong police, from interfering with an FBI investigation into the kidnapping of Lee's best friend's daughter. Chan addicts might be disappointed by the minimal amount of scenes featuring his legendary fighting prowess, but they should be satisfied by the instant chemistry he has with Tucker, a man with a mile-a-minute mouth. While Chan talks with his fists, Tucker does it with a rap that's every bit as deadly and quick as the diminutive martial-arts legend's handwork. ⓋⓋⓋ½

SIMON BIRCH As the saying goes, good things come in small packages—and Simon Birch, the young man who lends his name this movie loosely based on a John Irving novel, would be the first to agree. This gentle little film that can't help but tug at the heartstrings and tap the funny bone stars newcomer Ian Michael Smith as Simon, a misfit of minuscule proportions. His unflinching belief that God made him small for a special reason gives him the strength to endure a tragically neglectful family and a small-town community that virtually shuns him. David Strathairn plays a vindictive cleric, Ashley Judd plays the mother of Simon's best friend (Joseph Mazello) and a sort of surrogate mom for Simon and Oliver Platt and Jan Hooks round out the cast. The movie is set in the '60s and told through the recollections of Simon's best friend, with narration and a cameo appearance by Jim Carrey. *Simon Birch* weaves a funny and tragic, albeit heavy-handed, story. Sure, it's a manipulative tearjerker at times, but credit the young Michael Smith for making it enjoyable anyway. ⓋⓋⓋ

WHY DO FOOLS FALL IN LOVE? Frankie Lymon was one of the '50s great doo-wop singers, scoring a massive hit at age 13 with "Why Do Fools Fall in Love?" The movie of the same name stars Larenz Tate as Lymon and explores the teen idol's rapid rise and fall. The story is told in court by his three wives, played by Halle Berry, Vivica A. Fox, and Lela Rochon. The three meet 18 years after Frankie's drug-overdose death, and each of them makes a claim on his estate. Much of the story, though highly dramatized, is pulled right from the 1988 court transcripts which exposed Lymon's free-loving lifestyle. However, the story mostly delves into his relationships with the women he married, including the Platters' Zola Taylor (Berry), who Lymon met on one of Alan Freed's legendary rock 'n' roll shows. It's far from a hard-hitting biopic, but it captures the spirit and fun of '50s rock and its seedy underbelly of crooked record promoters. Little Richard even gets in the act, playing himself in an unforgettable court scene. The focus of the story is occasionally off-key, but there's plenty of wop-bop-a-loo-bop with a feisty trio of ex-wives, and Tate has all of Lymon's moves down. ⓋⓋⓋ

VUE Ratings

✖	Awful
Ⓥ	Bad
ⓋⓋ	Poor
ⓋⓋⓋ	Good
ⓋⓋⓋⓋ	Very Good
ⓋⓋⓋⓋⓋ	Excellent

Todd James hosts *A Minute at the Movies*, on ITV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

CINEPLEX ODEON CINEMAS
TALKING MOVIE LISTINGS 444-5468
CINEMA GUIDE

Showtimes effective
FRI, September 25 - THU, October 1, 1998.

EATON CENTRE CINEMAS

RUSH HOUR PG
Daily •12:30 •2:45 3:50 •4:50 •7:10 •9:10 10:00 PM. Violent scenes, coarse language
• Presented in Digital Theatre Sound.
URBAN LEGEND 14A
Daily 12:40 3:30 7:20 9:40 PM. Gory violence
Presented in Digital Theatre Sound
SAVING PRIVATE RYAN 14A
Daily 1:00 4:30 8:00 PM. Presented in Digital Theatre Sound. Graphic war violence
ONE TRUE THING 14A
Daily 1:10 4:00 6:30 9:20 PM. Presented in Digital Theatre Sound. No 6:30 show Sept. 30
HANG THE DJ 14A
Daily 1:40 4:40 7:40 10:05 PM
SOMETHING ABOUT MARY 14A
Daily 1:30 4:10 7:00 9:50 PM. Coarse language
SIMON BIRCH PG
Daily 12:50 3:40 6:40 9:00 PM
ROUNDERS 14A
Daily 1:50 4:20 6:50 9:30 PM Coarse language
HOW STELLA GOT HER GROOVE BACK 14A
Daily 1:20 7:30 PM.
Presented in Digital Theatre Sound
ONE TRUE THING 14A
Daily 12:45 3:30 6:30 9:20 PM
Presented in Digital Theatre Sound.
SOMETHING ABOUT MARY 14A
Daily 1:50 4:40 7:20 9:50 PM. Coarse language
URBAN LEGEND 14A
Daily 1:40 4:10 7:10 10:00 PM Gory Violence
BLADE 18A
Daily 1:20 3:50 6:50 9:40 PM. Gory violence

WHITEMUD CROSSING

REDUCED MAT $4.00 TUES $5.95
SENIOR/CHILD $5.00
ROUNDERS 14A
Daily 1:15 6:45 9:35 Mat Sat Sun 3:55 PM
Coarse language
ONE TRUE THING 14A
Daily 12:45 6:30 9:20 Mat Sat Sun 3:25 PM
URBAN LEGEND 14A
Daily 1:30 7:30 10:10 Mat Sat Sun 4:25 PM
Gory violence
RUSH HOUR PG
Daily •12:30 1:45 •7:00 7:30 •9:10 10:00
Mat: Sat Sun •2:40 4:10 •4:50 •5:20 PM
Violent scenes, coarse language
• Presented in Digital Theatre Sound
SOMETHING ABOUT MARY 14A
Daily 1:00 7:15 9:50 Mat Sat Sun 3:40 PM
Coarse language

WESTMOUNT 4

ADULTS $6.50 CHILD/SENIOR/TUES $3.00
MAT $4.00
SOMETHING ABOUT MARY 14A
Daily 7:00 10:00 PM. Mat Sat Sun 1:15 4:15 PM
Coarse language.
RUSH HOUR PG
Daily 7:30 9:45 Mat Sat Sun 12:45 3:00 5:15 PM.
Violent scenes, coarse language.
Presented in Digital Theatre Sound
SAVING PRIVATE RYAN 14A
Daily 8:30 PM. Mat Sat Sun 1:30 4:45 PM. Presented in Digital Theatre Sound. Graphic war violence.
No 8:30 show Sept 30, showing at 9:30 only.
URBAN LEGEND 14A
Daily 7:15 9:30 Mat 1:00 4:30 PM. Gory violence.

CLAREVIEW TOWN CENTRE
4211-137 Avenue • 472-0600

Weekday MAT $3.00 Weekend/Holiday MAT $4.00 Seniors/child & TUE: $5.00
EVER AFTER PG
Daily 1:20 4:00 7:10 PM.
BLADE 18A
Daily 9:45 PM. Gory violence.
Presented in Digital Theatre Sound.
PARENT TRAP G
Daily 1:40 4:20 PM.
ROUNDERS 14A
Daily 6:50 9:20 PM. Coarse language.
RUSH HOUR PG
Daily 12:40 1:10 2:50 3:20 5:00 5:30 7:10 7:50 9:30 10:10 PM. Violent scenes, coarse language.
ONE TRUE THING 14A
Daily 12:50 3:40 6:30 9:10 PM.
Presented in Digital Theatre Sound.
SMALL SOLDIERS PG
Daily 12:30 PM.
ARMAGEDDON 14A
Daily 3:00 6:40 9:40 PM.
Presented in Digital Theatre Sound. Not suitable for young children. No 6:40 show Sept. 27.
SAVING PRIVATE RYAN 14A
Daily 1:00 4:50 8:30 PM. Graphic war violence.
Presented in Digital Theatre Sound.
URBAN LEGEND 14A
Daily 2:00 4:30 7:40 10:00 PM. Gory Violence.
SOMETHING ABOUT MARY 14A
Daily 1:50 4:40 7:20 9:55 PM. Presented in Digital Theatre Sound. Coarse language.
RONIN 14A
Daily 1:30 4:10 7:00 9:50 PM Violent scenes

WEST MALL 8
West Edmonton Mall
Phase III Entrance 2 • 444-1829

SAVING PRIVATE RYAN 14A
Daily 1:10 4:20 8:15 PM Graphic War Violence.
RUSH HOUR PG
Daily •12:30 1:00 •2:30 3:00 •4:30 5:00 •7:00 7:30 •9:30 10:10 PM. • Presented in Digital Theatre Sound Violent scenes, coarse language.
ROUNDERS 14A
Daily 1:30 4:00 6:40 9:10 PM. Coarse language.

VILLAGE TREE MALL
Gervais Rd. & St. Albert Trail
St. Albert • 459-1212

ANY FILM $4.00, SENIORS/CHILDREN $2.00 TUES $2.00
SAVING PRIVATE RYAN 14A
Daily 8:30 Mat Sat Sun 1:00 5:00 PM
Graphic war violence
DEAD MAN ON CAMPUS 14A
Daily 7:30 9:35 Mat: Sat Sun 1:10 3:50 PM
Coarse language.
DANCE WITH ME PG
Daily 7:20 9:45 Mat: Sat Sun 2:10 4:50 PM.
ARMEGEDON PG
Daily 6:30 9:20 Mat: Sat Sun 12:30 3:30 PM.
Not suitable for younger children.
[illegible] 14A
Daily 7:40 9:55 Mat Sat Sun Mon 2:00 4:40 PM.
Sexual content coarse language
RUSH HOUR PG
Daily 7:10 9:30
Mat Sat Sun 12:40 2:45 5:10 PM.
Violent scenes, coarse language.
MASK OF ZORRO PG
Daily 6:40 9:25
Mat Sat Sun 12:50 3:40 PM.
Violent scenes.
SMALL SOLDIERS PG
Daily 7:05 10:05 Mat Sat Sun 1:50 4:20 PM.
H20-HALLOWEEN 14A
Daily 7:50 10:10 PM.
Mat Sat Sun 1:40 4:30 PM. Brutal violence.
[illegible] PG
Daily 6:50 9:50 Mat: Sat Sun 1:30 4:10 PM.
Suggestive scenes.
AIR BUD G
Daily Mat Sat Sun 1:20 4:00 PM.
ROUNDERS 14A
Daily 7:00 9:40 PM. Coarse language.

CINEMAS 6
WEST EDMONTON MALL
PHASE I - ENTRANCE 44

BOX OFFICE OPENDAILY AT 12:30
DR. DOLITTLE PG
Daily 1:30 7:00 PM.
THE AVENGERS PG
Daily 8:45 Mat Sat Sun 3:30 PM.
MULAN G
Daily 1:15 7:30 Mat Sat Sun 3:10 5:00 PM.
6 DAYS 7 NIGHTS PG
Daily 10:00 PM. Some coarse language.
GODZILLA PG
Daily 1:00 Mat Sat Sun 3:45 PM.
Frightening scenes.
RETURN TO PARADISE 14A
Daily 6:30 9:00 PM
MAFIA PG
Daily 2:15 7:45 10:10 Mat Sat Sun 4:00 PM.
Not suitable for young children.
MADELINE G
Daily 2:00 PM
TRUMAN SHOW PG
Daily 7:15 9:45 PM.
LEATHAL WEAPON 4 14A
Daily 1:45 6:45 9:30
Mat Sat Sun 4:15 PM.
Coarse language, violent scenes.

Vue Movies

Edmonton Film Society
Provincial Museum Auditorium
102 Ave & 128 St
439-5285

CARRY ON UP THE KHYBER (1968) Dir. Gerald Thomas. Starring Sidney James, Joan Sims and Kenneth Williams. A British residency in India is defended by a kilted Scots regiment, the Third Foot and Mouth, who get caught with their pants up. Monday, Oct. 5 at 8 p.m.

Metro Cinema
Zeidler Hall, Citadel Theatre
9828–101A Ave
425-9212

SONATINE (Japan, 1993) Dir. Takeshi Kitano. Starring Takeshi Kitano, Aya Kokumai. A hit man is sent to settle a local gang war. Friday, Sept. 25 at 7:30 p.m.

FALLEN ANGELS (Hong Kong, 1995) Dir. Wong Kar-Wai. Starring Leon Lai, Michelle Reis, Kaneshiro Takeshi. A contract killer's agent is in love with him, while a former inmate helps a woman find her missing boyfriend. Friday, Sept. 26 at 9:15 p.m.

Alternative Video Spot
Locally Owned and Operated

New Releases:
MERCURY RISING
DANGEROUS BEAUTY
[illegible]

Spot 1. 10050 - 82 Ave. ph. 439-2233
Spot 2. #2, 9028 Jasper Ave. Ph. 429-2232

Alternative:
TRAIL OF A SERIAL KILLER
NIGHTWATCH
JERUSALEM

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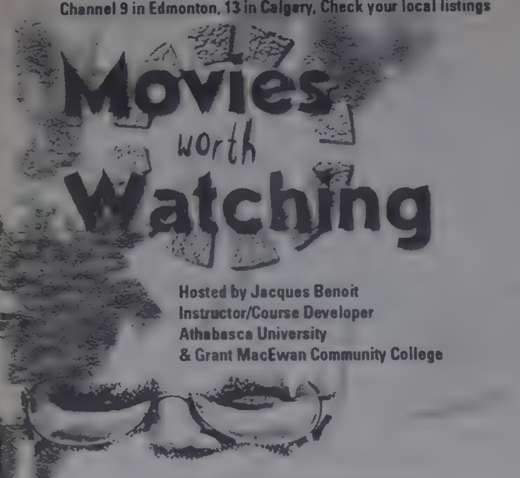


Hosted by Jacques Benoit
Instructor/Course Developer
Athabasca University
& Grant MacEwan Community College

This week catch Jacques' view on

RISKY BUSINESS

Tom Cruise is an example of a star perfectly matched with his times. Beginning with a movie like Risky Business, right up to recent success with Jerry McGuire, we see Tom Cruise as the cocky guy who is always willing to take a risk. Risk seems to be the central quality about Tom Cruise that we admire. One of the things about all of this is that behind Tom Cruise there is not just the actor, but a philosophy — his well known dealings with Scientology and his interest in that philosophy. Tom Cruise is perfect for the '80s — risky, cocky, has it all. But, none of this takes into account the risks of risk. We like or dislike stars according to the kind of quality they portray to us. A lot of people may dislike Tom Cruise for exactly the quality that he portrays.

This is not just a Tom Cruise movie. It is essentially, at heart, an initiation story. At some point a young man or woman, usually early on in their life, gets stuck. They can't get beyond a certain point and need to lose some or all of their inncence to move into the world of experience. Joel Goodson (Tom Cruise) has a fear of failure and getting into trouble. One of the biggest areas of trouble is the area of sex. That is one of the first things he has to learn to deal with, if not conquer. And there is also the world of business which, in a weird way, is related to sex as we will see at the end of the movie. Joel has to learn how to take risks. The lessons from these initiation stories vary, and the characters react in different ways depending upon what it is they need to learn.

For information about taking a course on this film and others call 1 888 440 4640

Presented by Vue WEEKLY & access The Education Station

He should have kept it in his pants

John Waters's *Pecker* a comedy with few laughs

By PATRICK VUONG

The name of this movie is *Pecker*.

This tells you a lot. It sets the tone and warns you not to take the film seriously. Unfortunately, it also tells you how ridiculous this entire movie is.

> **comedy**
> REVIEW
> *Pecker* • Cineplex Odeon • Daily

Pecker follows the story of a carefree 18-year-old who works at a sandwich shop and takes snapshots of everyone around him like a photojournalist on speed. He photographs everything from his friends and family to the most unusual subjects—like two rats copulating in a garbage can or cheeseburgers being burnt on the grill.

Pecker, named so by his parents because he "pecks" at his food, is discovered by a big time New York art dealer who loves his photos, despite their being sometimes out of focus and grainy. Pecker's photo collection is shown in New York City, where it becomes an unexpected hit with local buyers.

The price of success

Unfortunately, Pecker's sudden success creates more troubles than it's worth. His girlfriend, Shelley, who obsessively runs her own laundromat, begins to fear that Pecker may become the biggest sell-out in history and ditch her for Manhattan's glamorous art life. Matt, Pecker's best friend, can no longer shoplift thanks to the unwanted attention Pecker's pictures bring. Even Pecker's own family feels the brunt of stardom when they are held up to public ridicule and criticized for being "culturally challenged."

The film's premise is not exactly the stuff Hollywood dreams are made up of, and the same can be said for the writing and acting. This is due largely to writer and director John Waters *(Serial Mom)*, who tries too hard to make this movie into a satire and only succeeds in making a below-average comedy.

The writing is obviously contrived, and the dialogue is neither funny nor realistic. This is most apparent in the lines written for the younger characters. It's evident that Waters attempts to bring in hip lines for the lead roles, but it all ends up being exactly what it is: a script written by a 52-year-old man trying to sound like a teenager. The result is laughable, but not in the intended manner.

No chemistry in comedy

Perhaps most surprising about the film is the lack of comedic chemistry among this talented cast. Edward Furlong *(Terminator 2)*, in the title role, is a fine actor but just doesn't suit the comedy genre. The same impression is given by the other actors, as well. The only exceptions are Christina Ricci *(The Opposite of Sex)* and Brendan Sexton III (Empire Records). Ricci, as the laundry-worried girlfriend of Pecker, adequately plays the character with enough seriousness that the performance becomes mildly amusing. The same can be said about Sexton, who plays the kleptomaniac Matt. It's too bad neither of them get enough screen time.

One of the few truly humorous scenes comes when Matt goes around placing items in the carts of unsuspecting shoppers while Pecker photographs him. The funniest moment is when Matt poses with a box of hemorrhoid creme behind a bodybuilder before dropping the box into the shopper's cart.

Overall, *Pecker* is a failed attempt at being satirical and entertaining and should have had its script double-checked by the studio executives before approval, because the interesting scenes are all too rare. Ⓥ

Buffalo 66 don't pay the Bills

Allo gets A for effort, though

By CHRIS TENOVE

Vincent Allo *(Palookaville)*, the writer/director/principal actor of *Buffalo 66*, makes the cardinal error of ambitious young gymnasts. He goes all-out, trying for that highest degree of difficulty—and finishes face down on the mat.

> **drama**
> REVIEW
> *Buffalo 66* • Garneau Theatre • Opens Sept. 25

But you've got to give Allo credit for what he attempted. *Buffalo 66* is a fable about love and dysfunctional families, set against the backdrop of white-trash Buffalo, New York. The movie swings between starkly banal realism and lurid fantasy. It dips deep into the grab bag of filming techniques, from odd camera angles to still images, flash-backs and flash-forwards, and even a Tarantino-esque bloodletting to funky music.

At the centre of the movie is Allo's character, Billy Brown, a born loser with a tendency to run off at the mouth when he feels threatened. Imagine *Mad About You's* Paul Reiser gone mean, ugly and monomaniacal on PCP, and you'll have an idea how Billy talks.

Mom, Dad, meet my victim

Billy has just spent five years in prison, paying off a gambling debt by taking the fall for someone else's crime. Before he left, he told his parents that he was getting married and moving to Washington for an important government job. As soon as he gets out of jail, he heads back to his old neighbourhood in Buffalo for dinner with the folks.

On the way home, Billy stops in a dance studio to call his mother, Janet (Angelica Huston, *The Grifters*), who badgers him into bringing his fictitious wife. Desperate not to be proven a liar, Billy kidnaps a tap-dancer named Layla (Christina Ricci, *The Ice Storm*) and forces her to pose as his spouse for the family dinner.

Janet and Billy's father Jimmy (Ben Gazzara, *The Spanish Prisoner*) turn out to be comic-book sketches of the world's worst parents. Jimmy is brooding and violent, alleviated only by a campy lip-synch of Frank Sinatra he delivers while hitting on Layla. Janet is an obsessive-compulsive fan of the Buffalo Bills and totally indifferent to Billy's existence. One of the most chilling moments in the movie is when Janet reveals her resentment towards Billy because she missed the last Buffalo championship win—back in 1966, when the Bills had a good field-goal kicker—while giving birth to him.

Although Billy plots the murder of a hated ex-Buffalo Bill, it's the growth of his reluctant affection for Layla that drives the film. The most rewarding way to watch *Buffalo 66* is to see everything as if it were distorted by Billy's imagination. The world through his eyes is a bleak and ugly place, with Layla the lone exception. Throughout the movie, she projects a radiant innocence that is belied by the short skirt, arresting cleavage and glistening blue eye shadow of a white-trash princess. Ricci is the real heart of this movie, and its most memorable scene is a desultory and then joyful tap routine she performs in a bowling alley.

Ricci rich

Although most scenes last too long and some techniques (e.g. inset images of prison life!) don't pay off, the biggest problem with *Buffalo 66* is the complete indifference we feel towards Billy. He's consistently too much of a jerk for us to care about the hurt boy inside. Granted, his family life is a *Saturday Night Live* skit of bad parenting, but Janet and Jimmy are so awful that it just seems comic.

When so much of *Buffalo 66* works as grotesque humour, the angst-laden Billy becomes another caricature to laugh at. We don't like to suffer, even vicariously, and if we can poke fun at Billy rather than suffer along with him, then that's what we'll do. When Billy manfully fights back tears to tell a friend, "I want you to have my good luck pen," it's tough not to giggle.

Somewhere between the angst and the giggles, the intent of *Buffalo 66* becomes lost. If not for Ricci's enchanting performance, the movie would flop entirely. Ultimately, I would rather go see her in *The Ice Storm*, a movie that succeeds at everything it sets out to accomplish, than watch *Buffalo 66* flip and twist and land on its face. Ⓥ

inter Vue WEEKLY

All of Vue Weekly's articles and listings are online at:

http://vue.ab.ca

Restaurants

Fax your FREE listing to 426-2889

LEGEND

A	Breakfast
B	Brunch
C	Lunch
D	Late Night
E	Patio
F	Take-out
G	Free Parking
$	Up to $10 per*
$$	$10-20 per
$$$	$20-30 per
$$$$	30 per & up

** Price per person, before tax & tip*

ALTERNATIVE

Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. ⊖ ☾ ➲ $

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ◑ ⊖ ◎ ➲ $

Oly Onions (10332 Whyte Ave., 434-OLYS) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ⊖ ☾ ◎ ➲ $

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. ○ ⊖ ◎ ➲ 🚗 $-$$

BAKERIES

Mr. Samosa (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghantia, samosas, nan and rottie. Indian sweet maker.

Skopek's Bake Shop (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

BISTROS

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. ⊖ ☾ ◎ ➲ 🚗 $$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week. ⊖ ☾ ◎ ➲ after 6 pm.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. ⊖ ☾ ◎ $$

Lola's Restaurant & Martini Bar (8230 - 103 St., 436-4793) Sensual dining experience. Lunch, brunch, dinner, dare to have it all. ◑ ⊖ ☾ ◎ 🚗 after 6 pm, $$

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. ⊖ ☾ ◎ ➲ 🚗 $$

Matess Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. ⊖ ☾ ◎ ➲ 🚗 $$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our speciality pastas. ◑ ⊖ ◎ ➲ 🚗 $$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. ○ ⊖ ➲ $

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ⊖ ☾ ◎ ➲ $

Bennys Bagels Cafe on Whyte (8409 - 112 St., 413-4879) Speciality coffee, full menu, catering, desserts, daily specials. ○ ⊖ ☾ ◎ ➲ $

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. ○ ⊖ ☾ ◎ ➲ $

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. ○ ◑ ⊖ ◎ ➲ 🚗 $

Java World (10331 - Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai tea (a tea of discovery). Catering is available. Live music Thursdays. Free parking at the Commercial Hotel. ○ ◑ ➲ 🚗 $

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ⊖ ➲ 🚗 $$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambiance creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet coffee, speciality coffee (both hot & cold) Espresso & light lunch food items. ⊖ ➲ 🚗 $

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. 🚗 $

Misty on Whyte (104588 - 82 Ave., 433-3512) Speciality & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! $3.95 lunch special everyday. Smoking & nonsmoking areas. ○ ⊖ ☾ ◎ 🚬

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. ○ ⊖ ☾ ◎ ➲ $

Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Sun-Thu 8-1 pm; Fri-Sat 9-2 pm.

Sugar Bowl (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. B Sun ⊖ 🚗 $$

Da De O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ☾ ➲ $$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. ⊖ Fri/Sat ☾ ◎ 🚗 $$

CANADIAN

Appleby's (13006 - 50 St., 475-6100 & 10338 - 109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes. Appeals to all ages. ◑ Sun ☾ Fri/Sat ⊖ ◎ ◎ 🚗 $$

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. ○ all day ⊖ ◎ 🚗 $$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. ⊖ ☾ ◎ $

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. ⊖ ☾ ➲ $$

David's (8407 Argyll Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. ○ ⊖ ☾ ◎ ➲ 🚗 $$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. ⊖ ➲ 🚗 $

The Grinder (10957 - 124 St., 453 - 1709) For a casual fine dinning experience we've been one of Edmonton's favourite restaurants for over 17 years. ◑ ⊖ ➲ 🚗 $$$

High Level Diner (10912 - 88 Ave., 433--0993) Wholesome and health conscious - Known for their tasty hummous and veggie burgers. ⊖ ◎ ➲ $$

Howlin' Wolf's (10331 - 82 Ave.) Featuring fantastic wraps and sandwiches, and daily lunch specials. Free parking in the Commercial Hotel's lot after 8 pm When the lights go down, come howl at the Wolf!! ◑ ⊖ ➲ 🚗 $

Insomnia Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. ◎ ➲ 🚗 $

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings. ⊖ ☾ ◎

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. ○ 24hrs ◑ ⊖ ☾ ◎ ➲ 🚗 $

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheep prices! A Mon - Fri 8 am, Sat 9 am ⊖ ➲ 🚗 $

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home - made meals. Specializing in traditional English high tea and gourmet evening meals. ◑ ⊖ ☾ ◎ 🚗 $$

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of iwood fired foodi featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. ⊖ 🚗 ➲ 🚗 $

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. ○ ◑ ⊖ ◎ 🚗 $

The Sidetrack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. ○ ⊖ ☾ ◎ 🚗 $-$$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. ○ ⊖ ➲ $

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes + pizza, stir-fries, pasta and more. ☾ Fri/Sat ◑ ⊖ ◎ ➲ 🚗 $$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ➲ 🚗 $$$$

Urban Lounge For lunch, dinner or late night fare, experience wholesome homemade 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. ⊖ ☾ ◎ ➲ $

NAIT Dining Room a little-known gem

By JENNIFER COCKRALL-KING

JUST LAST WEEK, 200 invited guests attended a reception to launch the new dining season at the NAIT Dining Room. Never knew that there was a dining room at NAIT? You're not alone. Although it has been open to the public for years, it's one of Edmonton's lesser-known dining gems.

restaurant

NAIT Dining Room • 11762-106 St • 471-8678

There aren't many places where you can still get French service, tableside cooking and classic menu items such as beef Wellington anymore. Luckily for us, it's all part of a complete cooking education for NAIT culinary arts students. Under the watchful eye of dining room supervisor Kevin Ouellette, students gain valuable experience in the increasingly rare world of fine dining.

Ouellette, himself a 1989 graduate of NAIT's culinary arts program, brings his cooking and hospitality expertise to this component of the program."Fine dining is a paced event, where food is the main attraction," Ouellette explains. "The experience out in the food-service industry which many of our students have, at least initially, is one where the emphasis is on feeding people quickly."

Therefore, the NAIT Dining Room works to the advantage of both student and diner alike. Students get valuable experience working with a menu designed to develop a wide range of skills; guests have the fun of choosing from classic dishes such as coquille St. Jacques or chateaubriand for two carved tableside, to more contemporary dishes like NAIT's spiced bison and veal skewers with red Thai sauce or their smoked rack of lamb, smoked in house with handmade sausage and rosemary tomato chutney. Because the main purpose of the dining room is educational, the items are inexpensive: entrées at lunch range from $4.95 to $6.95, or from $11.50 to $13.95 during the evening.

International reputation

So if you think you have to sit in one of Edmonton's trendy or expensive restaurants to experience innovative cuisine, it's worth noting that NAIT students have brought national and international attention to themselves as up-and-coming forces on the culinary scene. For example, two of NAIT's graduates in recent years, Nigel Webber and Mark Jorundson, distinguished themselves by winning the National Culinary Apprentice of the Year award.

NAIT also provides students the opportunity to travel, work with Canada's top chefs and experience the competitive side of cooking. In 1996, instructor Vinod Varshney coached a team of NAIT and SAIT students in Berlin to a silver medal and a seventh-overall finish in a category in which they were competing against professional chefs more than twice their age (and experience) from all over the world. Varshney is now the assistant manager for the Culinary Team Canada and continues to coach and encourage students to broaden their experiences through competitions such as these.

The NAIT Dining Room is open for lunch Monday to Friday 11 a.m.-1 p.m. and Tuesday to Friday evenings from 6 p.m. Reservations are recommended.

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ⊖ ☾ ◎ ➲ 🚗 $$$

Zac's Place Cafe and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. A all day. ⊖ ☾ ◎ ➲ 🚗 $

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) 1A Mongolian food experiencei. ⊖ ➲ $.

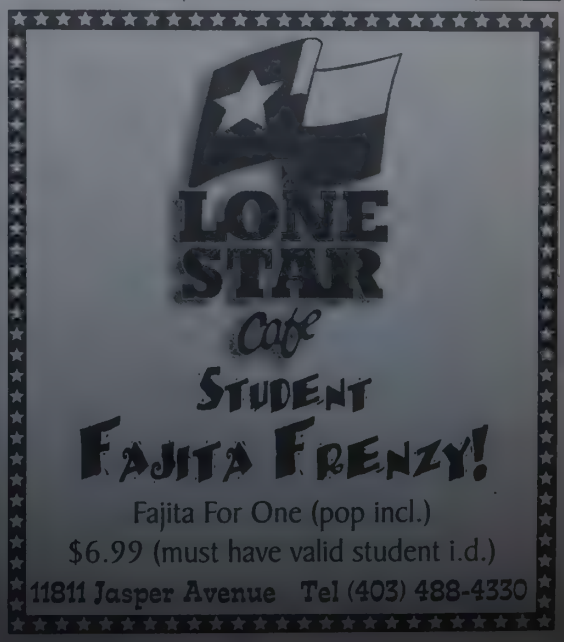
Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. D Fri/Sat, ○ ⊖ ➲ 🚗 $$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ⊖ Fri/Sat ☾ $

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, biryanis, tandooris.



alternative

AREA 51 11725b Jasper Ave, 413-0147. Open WED-SAT, 8pm-close. •Every WED: punk f*@king rock. THU: pure metal. FRI-SAT: Live music. •Every THU: Metal. SAT 26: Septimus, Conch.

BUDDYS DANCE PUB 10112-124 St., 488-6636. •Every WED karaoke. •Every SAT aft. Pool Tournaments. •Every TUES Buddys Dance Pub.

H2O LIQUID BAR 10044-82 Ave., 433-5794. •Every FRI-SAT: Maximujm R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

THE HIGHRUN 4926-98 Ave., 440-2233. Every THU Night Battle of the bands. TUE 29: Hypnotist Sebastian Steel.

KING'S HORSE PUB 4211-106 St., 988-8881. •Every FRI-SAT: New & Classic Alternative with DJ Trigger.

LOLA'S 8230-103 St., 436-4793. •Every THU: New York Groove. •Every WED: open stage hosted by Paul Oss & Volya Baziuk.

LUSH 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrobution with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground, Funkalicious. •Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pyjama party.

MICKEY FINN'S 2nd Flr, 10511A-82 Ave., 439-9852. •Everyday til 8 pm: Happy Hour. So What art You Waitin for? •Every SUN: Open Stage Hosted by Everett LaRoi. SUN 27: Everett LaRoi's 100th Open Stage.

NEW CITY LIKWID LOUNGE 10161-112 St., 413-4578. •Every SUN: Concept, Edmonton DJ's. •Every WED: All-request. •Every THU: Bad Hair Day. FRI 2: House and Breaks, Spilt Milk.

NEXUS GATHERING •Rebar, 10551 Whyte Ave., Main Level. THU 24 (the warm-up party): Freaky Flow & MC Flipside, Five Alive. •Therapy, 10028-102 Ave, (alley entrance). FRI 25 (Pre-party): Dr. J, Drd. Fong, Cue Ball, Duffy, Shelly's Birthday Bash.•Northlands Sportex Arena, 493-1212. SAT 26 (the main night): Skate Board Demonstration, Sumo Wrestling, Big Bout Boxing, 5 rooms, 4 music areas and more. •Lush, Underground Velvet Lounge, 10030-102 Ave. SUN 27 (after party): Gnome, HoneyDip, Kinder, Boggie, Yummy, Foot In yo Ass Productions -all ages. TUE 29: Straight Faced.

PAPERBOYS—FISH & CHIPS EGGROLLS & ART 9965 Whyte Ave., 431-0865. •Every WED: Jazz.

REBAR 10551-82 Ave., 433-3600. •Every SUN: DJ Big DaDa, alternative. •Every MON: DJ Mikee, requests. •Every TUE: DJ Chuck, rock & DJ Ryan Coke punk, rock, ska. •Every WED: DJ Big Dada, alternative. •Every THU: Level 1: Davey James & Code Red, hardtimes/techno/house; Level 2: Flashback DJ Mikee, goodtimes/classics. •Every FRI: Level 1: DJ Mikee, techno/rock/alternative; Level 2: Davey James & Code Red with guests, house/techno. •Every SAT: Level 1: DJ Mikee, techno/rock/alternative etc; Level 2: DJ: Davey James, the After Party. THU 24: Brothers Gonna Work It Out - CD release party. SAT 26: Planet Smashers, Flashlight. SUN 27: AFI, Brand New Unit, Wednesday Night Heroes-All Ages Show. TUE 29: Straight Faced - all ages show. SAT 3: D.O.A. SUN 4: The Art of Darkness.

Vue WEEKLY
Listings are FREE. Send them by fax to 426-2889 or by e-mail to listings@vue.ab.ca. Deadline is 3:00 p.m. Friday.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ. James. •Every SAT:Up-DJ Code Red. •Every SUN: DJ Who the @*!? is Alice. SAT 26: Planet Smashers, Flashlight. SUN 27: AFI-all ages.

ROSE BOWL DOWNTOWN 10111-117 St., 482-2589. •Every SUN: Jam.

SHAW CONFERENCE CENTRE 451-8000. SUN 4: Next, V.I.P., Temperance.

SUBLIME 10147-104 St., Bsmt., 905-8024. •Every FRI: DJ Raws. •Every SAT: Locks Garant.

blues & roots

THE ARDEN 5 St. Anne St., St. Albert, 459-1542. THU 24: Barney Bentall

BLACK DOG 10425-82 Ave., 439-1082. •Every SAT (3-6 pm): Hair of the Dog.

BLUES ON WHYTE 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam. THU 24-SAT 26: The Root Doctor: Roy Hytower. MON 28-WED 30: The Twisters.

THE BLUZ CAFE 111, 390 St. Albert Rd,. Mission Hills Plaza, St. Albert. •Every MON-THU: Open Stage. •Every SAT & SUN afternoon Blues & Jazz Bands.

B SCENE STUDIOS 8212-104 St., (bsmt) 421-0756. FRI 2-SUN 4: The Times they are a Changin'—A Tribute to Peter, Paul & Mary: Kelly Frederickson, Hank Karas, Marleigh Rouault, Holly WRight.

CATALYST THEATRE 8529-103 St., Behind the Yardbird Suite, 431-1750.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. •Every SAT: Live Middle Eastern Music.

THE CITADEL THEATRE SAT 26: TAJ- 4th Annual BAASA Awards.

CITY MEDIA CLUB 6005-103 St., 433-5183. •Every FRI: Dart Night. THU 24: Lennie Gallant. FRI 25: The Laurence Boys-Hope Foundation Fundraiser pub night. SAT 26: Hot Cottage. SAT 3: Rhythm Chillun.

CLUB MACARENA 10816-95 St., 425-5338. •Every SUN: Jammin' & Madness (Open Jam).

CORK'S 10407-82 Ave., 433-1969. •Every SUN: Acoustic Open Stage with Jose Oiseau.

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521. •Every WED: DJ Spik Milk & Guests.

DINWOODIE LOUNGE Students' Union Building, 492-3224. FRI 2: Flashback Frrenzy!: Painting Daisies.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave, 424-2628. *•SUN-THU Dinner Cruise, New Orleans Style Band:* THU 24: Godiva. TUE 29: Donovan's Pazzport. WED 30: Laura Langstaff. THU 1: Mukluk Mardis Gras. SUN 4: Donovan's Pazzport. *•FRI & SAT Dinner Cruise, New Orleans Style Band:* FRI 25-SAT 26: Dunn & Johnson Band. FRI 2-SAT 3: Donovan's Pazzport. *•FRI & SAT Midnite Cruise:* Party Band. *•Classic Rock 'N Roll, R & B, Contemporary:* FRI 25-SAT 26 & FRI 2-SAT 3: Darrell Barr and the Rafters. *•SUN Bruch Cruise, New Orleans Style:* SUN 27: Fina Estampa. SUN 4: Donovan's Pazzport.

FATBOYZ 6104-104 St., 437-3633. FRI 25-SAT 26: Mr. Lucky.

FESTIVAL PLACE Sherwood Park, 449-FEST(3378). SAT 26: Maureen Forrester. SAT 3: Northern Harmony—a cappella festival.

FOX & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. •Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project'. •Every WED: Alternative Night with DJ Wic and DJ Fern. THU 24: Retro Eighties, DJ Cori. SAT 26: Edmonton Vocal Search (finals). FRI 2: Latin Night, DJ Spice.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-100 Ave., 438-6410. SAT 26 (8 pm): The Mollys.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

THE HILLTOP PUB 8220-106A Ave, 468-1777. FRI 2-SAT 2: Mr. Lucky.

HORIZON STAGE 1001 Calahoo Rd., 962-8995. SAT 26-SUN 27 (7:30 pm): Carlos del Junco.

JAZZBERRYS 10116-124 St., 439-8744. SUN 4: Election Cabarets!

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN(aft): Blues/Country Jam Session.

LA HABANA 10238-104 St., 424-5939. Every WED: Latin Dance Lessons. •Every THU: Dance Party. •Every FRI & SAT: Los Caminantes. FRI 25-SAT 26: Sonora Tropical.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. •Every MON:Open Stage Hosted by Terry.

OLIVER'S BAR AND GRILL 11806 Jasper Ave., 414-0566. •Every THU (10 pm): open stage hosted by Tamara Leigh.

PAVILLION Manulife Place, 10180-101 St. •Every FRI & SAT: the Vik Armen Show with Fustukian & Wayne Feschuk.

PONCHO'S PUB 9006-132 Ave, 473-7131 FRI 2: International Song with Miguel Nev. Mexican Rock.

RANCHMAN'S 15540 Stony Plain Rd. •Every THU: Ladies Night. •Every SAT (3-6:30 pm) blues jam hosted by Jose Oiseau & Lionel Rault.

ROSSDALE COMMUNITY LEAGUE 10135-96 Ave., 429-3624. 3-mail: bgbg@ecn.ab.ca •Every WED (8-11 pm): Little Flower Folk-Brian Gregg's Open Stage.

SHERLOCK HOLMES WEM THU 24-SAT 26: Sam August. MON 28-SAT 3: Sam August.

SHERLOCK HOLMES DOWNTOWN THU 24-SAT 26: Tim Becker. MON 28-SAT 3: Tim Becker.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave. THU 24-SAT 26: Belhuimer. MON 28-SAT 3: Belhiumer.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every WED: Songwriter Showcase (blues) host Robert Walsh. •Every THU: Celtic nights. THU 24-SAT 26: Duff Robison. MON 28-SAT 3: Richard Blaze.

SIDETRACK CAFÉ 10333-112 St., 421-1326. THU 24: Petersen Pontiac Gospel Seriies: Debbie Sebur , Ryan Scott, Greg Plett. FRI 25: The Les Quitzau Band. SAT 26: RED (formerly Uisce Beatha), Chris Smith. MON 28: Open stage hosted by Mike McDonald. TUE 29: Mardi Gras Nite with Fat Tuesday. WED 30: The Rault Brothers. THU 1: Phillip Walker. FRI 2: Feeding Like Butterflies. SAT 3: Feast.

SMILIE'S SPORT'S BAR & PUB 130 Ave, 82 St. FRI 25: Northwest Passage.

SMILIE'S VILLAGE PUB 981 Fir St., Sherwood Park. SAT 26: Northwest Passage.

THE SUGARBOWL 10922-88 Ave., 433-8369. SAT 26: Kenny Rotten with Mike McDonald. SUN 27: ELection Cabarets! with Dale Ladouceur.

TATIANOS 8161-99 St., 437-3438. •Every TUE: Open stage, jam session hosted by Thomas Frederick.

UPTOWN FOLK CLUB Parish Hall, 12116-102 Ave, Christ Church Anglican, 462-0463. chat line: http://www.freenet.edmonton.ab.ca/uptownfc/index.html. FRI 25: Terry Morrison, Paula Mayo.

classical

EDMONTON CLASSICAL GUITAR SOCIETY Muttart Hall, Alberta College, 10050 MacDonald Drive, 433-3742. ecgs@datastar.ab.ca. http://www.datastar.ab.ca/ecgs.htm. FRI 25 (8 pm): Dale Kavanagh.

TIX ON THE SQUARE -
COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR.
INFO: 420-1757/988-3873

RUSH...
•ESO, Symphony on Sunday: *Baroque and Beyond*, Sept. 27, 2 pm. (Tix available on SAT 26).
•*Joseph Andrews*, continues until Sept 27. (also adv tix)
•Stage Polaris, *Sleeping Beauty*. (also adv. Tix).
•Northern Light Theatre, *Knives in Hens*. Rush for every performance except Oct 1 & 6 (also adv.).

ADVANCE TIX...
•Latitude 53 Gallery presents a fundraiser, Why Contain Yourself: 53@25. Oct. 3, at Manulife Place.

TIX On the Square also sells tickets for all TicketMaster events. Open daily except Sundays. Hours: Mon 9:30-1 p.m; Tue-Fri 9:30 a.m-6:00 p.m; Sat 9:30 a.m-2 p.m.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. SAT 26 (2pm): Saturdays for Kids: with Norman Foote. SUN 27 (2pm): Symphony on Sunday: Baroque and Beyond. SUN 27 (8 pm): Super Special - The King's Singers. THU 1 (8 pm): The Lighter Classics: Ewa Podles & the Richard Eaton Singers-*The Merriment of Rossini*. FRI 2-SAT 3 (8 pm): Liona Boyd - Parade of Pops.

Rush tix available on Sat., Sept. 27, Baroque and Beyond.

KNOX M ETROPOLITAN CHURCH 109 St & 83 Ave., 450-2428. SUN 4 (3 pm): Judith Henbest-soprano & Greg Caisley-piano.

PRO CORO All Saints Anglican Cathedral, 10035-103 St., 420-1247. SAT 3 (8 pm): Tour De France.

SPIRITLINKS 428-8726. SAT 3: (deadline for tix: Sept. 30) *Hildegard of Bingen: A Day in the Life:* Women's minstrel troupeTrobairitz.

club nights

1001 NIGHTS 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., upstairs. •Every THU: DJ Dragon. •Every MON: Live Music.

BUDDYS DANCE PUB 10112-124 St. •Every THU: D.J. Albaro.

CLUB 147 BILLIARDS 3840-56 St., 352-0147, Wetaskiwin. SAT 26 (7 pm): Rap/Dance concert: Won 18 Crew, War Party, Straight Lace, DJ Instigate.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. •Every TUE: Ladies Night. •Every THU: Game Night.

CLUB LA Leduc, 5705-50 St., 986-4018. •Every MON, WED-SAT: DJ Stretch.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. •Every SUN: Sunday Night Live! •Every WED: Fashion Auction previews. live R & B.

DEVLINS 10507-82 Ave., 437-7489. •Every WED: Martini 101.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT:Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. •Every WED: Chris Knight from Power 92. •Every THU: Ladies Night.

THE HIGHRUN CLUB 4926-98 Ave, 440-2233. •every THU, Battle of the bands.

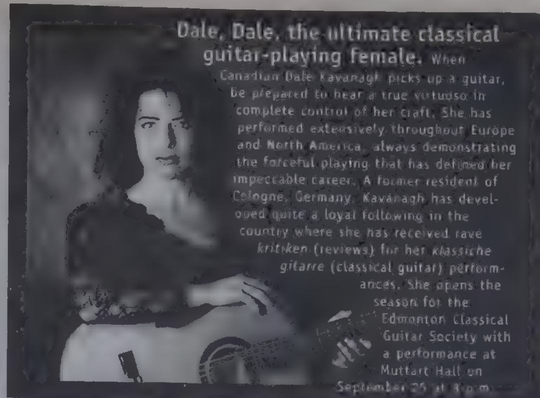
INSOMNIA PUB 5552 Calgary Trail South, 414-1743. •Every SAT: House, underground, techno & R & B with D.J. K'Wake & Caffeine Kid.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. •Every SUN: live music, full menu until close.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. •Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 25-SAT 26: Joe Rockhead.

LUSH 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrobution with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground Funkalicious. •Every SAT: Groovy Train.



Dale, Dale, the ultimate classical guitar-playing female. When Canadian Dale Kavanagh picks up a guitar, be prepared to hear a true virtuoso in complete control of her craft. She has performed extensively throughout Europe and North America, always demonstrating the forceful playing that has defined her impeccable career. A former resident of Cologne, Germany, Kavanagh has developed quite a loyal following in the country where she has received rave *kritiken* (reviews) for her *klassiche gitarre* (classical guitar) performances. She opens the season for the Edmonton Classical Guitar Society with a performance at Muttart Hall on September 25 at 8 p.m.

THE MARQ 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pyjama party.

MORAGE 10018-105 St. •Every THU: Ladies Night with DC & the Fix Mixx.

RED'S WEM, 481-6420. •Every SAT: Red's Rebels. •Every FRI: Money-Mania Dance Party, hosts Kenny-K & Jungle Jay. •Every TUE: Toonie Tuesday. THU 24-FRI 25: Larry Branson-"This Lonely Heart" musical. MON 28: Misery - Tribute to Metallica.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT:Up-DJ Code Red. •Every SUN: DJ Who the @*!? is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. •Every Night: Dancing with DJ G.

THE VAULT 10089 Jasper Ave., 423-LOCK. Local live music, recording acts, and entertainment revues.

THE VIPER ROOM 10148 - 105 St., 420-0695. Doors open 9:00 PM; free cover before 10:00 PM. •Every THU: Urban Night. •Every FRI: Viper Night welcomes UofA and College Students. •Every SAT Ladies Night.

country

DRAKE HOTEL 3945-118 Ave., 479-3929. •Every FRI-SAT: Second Chance Band. •Every SUN aft: Second Chance Band.

FESTIVAL PLACE Sherwood Park, 449-FEST(3378), 451-8000. SAT 26 (7:30): Maureen Forrester.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. •Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042-50 St. •Every FRI-SAT live music.

RANCHMAN'S 15540 Stony Plain Rd., 483-1100. •Every MON-TUE: DJ Phil.

WILD WEST 12912-50 St., 476-3388. •Every WED: double band stands (Country vs Rock). •Every SAT aft: Jam. •Every TUE: Jam. •Every THU: Free Dancing Lessons.

jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. Every MON: The Valium Lovers. Every TUE: Wide Awake and Dreaming. Every THU: DJ Dragon.

BLACK DOG 10425-82 Ave., 439-1082. •Every SUN: Root Down-Live Acid Jazz.

DEVLIN'S 10507-82 Ave., 437-7489. •Every MON: Kiss & Tell-Live Jazz Trio. •Every TUE: Fina Estampa. •Every THU: acid jazz.

DON JOHNSTON'S Under the Boardwalk, 10220-103 St., 414-0261. •Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

FARGOS 10307-82 Ave., 433-4526. •Every WED: Live Jazz.

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. •Every THU: John Fisher (vocal, flute, piano). •Every FRI & SAT John Fisher (keys, vocal) & Christine BECQ (vocals).

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 24-SAT 26: Mark McGarrigle. MON 28-SAT 10: Doug Stroud.

NINA'S RESTAURANT 10139-124 St., 482-3531. FRI 25-SAT 26: Matthew Parsons and Erroll Zastre, piano and bass, with Glenn Medd, saxophone (Sat).

PRADERA RESTAURANT Westin Hotel. •Jazz Brunch every SUN (10 am-2 pm).

RITCHIE UNITED CHURCH 9624-74 Ave. •Every SUN aft. until Oct. 18, *Jazz and Reflections*, great jazz brought to you by Canada's jazz greats. SUN 27: Bob Tildesley Quartet. SUN 4: Kent Sangster Trio.

SORRENTINO'S 10162-100 St., 424-7500. FRI 25-SAT 26: Anna beaumont & Chris Andrew.

URBAN LOUNGE 8111-105 St., 439-3388. •Every WED Jam & Open Stage, all styles & musicians welcome. •Every THU: Retro/disco band. •Every FRI: Serious live music. •Every SAT: Live Music. (9 pm). •Every SAT (aft 3:30-6:30): The Urban Allstars Jazz & Blues Trio. THU 24: Groove Town. FRI 25-SAT 26: Dead Famous. THU 24: Thursday Night Fever, disco with fashion retrospective of the 70's.

YARDBIRD SUITE 10203-86 Ave., 432-0428. FRI 25: David Occhipinti Trio. SAT 26: Tim Berne/Michael Formanek Duo FRI 2-SAT 3: Holly Hofmann/Bill Cunliffe Duo.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 25: PJ Perry.

piano bars

THE LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail South, 431-1748. THU 24-SAT 26: A.J.

ROSE & CROWN Sheraton Grand, 428-7111. •Every TUE-SAT: Lyle Hobbs.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every WED: Songwriter Showcase.

pop & rock

BIG DADDY'S 4635 Calgary Trail N., 436-2700. •Every FRI: Jazz FRI featuring Kennedy Jensen.

BILLY BUDD'S 9839-63 Ave., 438-1148 •Every TUE: karaoke. •Every MON, WED-SAT: live entertainment.

EDMONTON COLISEUM 451-8000. WED 30: Love Inc.,Chris Sheppard.

GASOLINE ALLEY 10993-124 St. 482-6382. Every TUE: Retro Night-DJ Lefty. Every THU: Wet T Shirt Contest. Every SUN: The Big Cheese.

KEEGAN'S PUB 3458-99 St., 435-4065. •Every MON Karaoke. FRI 25-SAT 26: Tom Sterling's 'Acoustic Flashback Review".

MARIO'S 4990-92 Ave., 466-8652. •Every THU-SAT: Rare Occasion.

PONCHO'S PUB 9006-132 Ave. 473-7131. •Every FRI live music/DJ dance • Every SAT Karaoke/DJ with Brenda.

POWERPLANT U of A, 492-2048, 451-8000. Open to U of A Students, Staff & Alumni & their Guests.

POWER ROCK 8103-127 Ave. , 472-7762. FRI 25-SAT 26: The KGB.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. •THU: Pool Tournament. •Every FRI: Karaoke (5-9 pm). •Every THU-SAT: Live music.

THUNDERDOME 9920 Argyll Rd., 433-DOME. •Every THU: Ladies Night. •Every TUES: Boogie Nites: The Best of 60s, 70s & 80s Retro.

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. •Every SUN & MON: karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. Every TUES: Canadian Music Night. Every SAT: live music.

ZAC'S PLACE 9855-76 Ave., 439-1901. •Every TUE & FRI: Open Jam.

showbars

MILLENNIUM 2001 10018-105 St., 426-4184. Girls! Girls! Girls! Exotic entertainment.

MICKEY FINN'S taphouse

EVERY SUNDAY NIGHT
OPEN STAGE
with EVERETT LAROI
Mickey Finn's celebrates Everett's 100th Open Stage

MONDAY
Big Rock
Pints: $3.25

TUESDAY
Mexican Madness
Hot Food & Beverage Specials

WEDNESDAY
Molson Canadian Rocks
Pints: $3.25
Jugs: $8.25

THURSDAY
Flying Pilsner
6 Free Hot Wings with each jug

FRIDAY
Alexander Keith's India Pale Ale
$3.25 Pints
Jugs: $8.25

The Friday Food Trough HAS ARRIVED!
5 - 6 PM

HAPPY HOUR:
Food & Drink Specials Every Day until 8:00 p.m.

Try our very own Mickey Finn's Brown Ale made by Flanagan & Sons

MICKEY FINN'S taphouse

Mickey Finn's Taphouse
Hours
3 pm - 3 am
7 Days A Week!
10511 - 82 AVENUE
UPSTAIRS

WEEKLY CALENDAR

SUNDAY
CONCEPT
with Edmonton DJ's Spilt Milk, M-3 & Squirrely B.

MONDAY
closed
sorry!

TUESDAY
SUPER CHEAP DRINKS
No Cover! DJ Lloyd Eclectic Mix!

WEDNESDAY
Smirnoff Swing Cabaret

THURSDAY
Bad Hair Day
with Chuck Rock

FRI-SAT
Party! Party! Party!

THIS WEEK

FRI. SEPT. 18:
FEAST
AN EVENING OF FUNK and R&B

SAT. SEPT. 19:
FLASHLIGHTS
with MUGSHOTS
(LOCAL GUYS!)

WED. SEPT. 30:
WEDNESDAY NIGHT
SMIRNOFF SWING CABARET

UPCOMING EVENTS AT
NEW CITY LIKWID LOUNGE

FRI. OCT. 2:
TIGHT with ANDY POCKETT & GUESTS
HOUSE & BREAKS

SAT. OCT. 3:
LAS VEGAS CRYPT KEEPERS
and 5TH SEASON

Coming October 15th: SAMIAM
Tickets On Sale Now Only at NCLL!

New City LIKWID LOUNGE
10161 - 112 St.
413-4578 for info
18+ only - I.D. Will Be Required

astro logic

By ALBERTO D. VIDIGOYA

For the week of Sept. 24 - Sept. 30

This week's theme: Where no man [sic] has gone before

LIBRA (Sept. 23-Oct. 23) Captain James Tiberius Kirk. Will you... please. Stop Talking—in such. An un... natural. Staccato. Rhythm; already Put a couple... of words. Together. And you'll... be? Amazed. At how much. Communication. You... can... accomplish.

SCORPIO (Oct. 24-Nov. 21) Commander Spock. If you were any other sign, I'd tell you to explore your human half and stop obsessing over logic. But this week, you Scorpio you, you've got it right. Emotions will just get in the way; ignore them, and approach life with a dispassionate, scientific curiosity. You might not have much fun, but you'll leave all your rivals in the Andorian space dust.

SAGITTARIUS (Nov. 22-Dec. 21) Doctor Leonard McCoy, you're the angel of death. Something tells me if you weren't around, you wouldn't have to announce so many nameless demises. So take the hint already—get some solitude, meditate and reflect. Just don't beam down to a strange planet with *me*

CAPRICORN (Dec. 22-Jan. 19) Lieutenant Commander Montgomery Scott, me lad, ye got two problems. First off, ye're too damn pessimistic: don't be saying she canna go any faster, she's a starship fer Laird's sakes! And second—ye show a hunk o' metal a wee bit too much affection for an otherwise sane Scotsman. Go grab yerself a bonnie lass on shore leave already, instead of playin' with yer nuts and bolts

AQUARIUS (Jan. 20-Feb. 18) Lieutenant Sulu, you token visible minority you, it's time to rise up against the oppressor. Grab that samurai sword you wielded in one episode and stick it to the man. Get away from your stereotypically inscrutable persona and git uppity wit' de massah... whoops, wrong race, but you know what I mean

PISCES (Feb. 19-Mar. 20) Ensign Pavel Chekhov, you poor byproduct of the cold war, *bozhe moi!* There's no longer any satisfaction to be garnered from watching you get bossed around by a tall, Caucasian American. I'm afraid you're going to have to define your own purpose on TV... er, I mean, in life, from now on.

ARIES (Mar. 21-Apr. 19) Nurse Chappel, there's something quite pathetic about a young, single woman in love with an emotionless automaton of a man... hey, wait a minute, that describes a lot of relationships I know. So never mind, carry on... and while you're at it, get someone else to play the computer's voice; it's pretty obvious, especially when you're in the same room

TAURUS (Apr. 20-May 20) Kang, you merciless warrior, I've got one thing to say to you: umm, you don't look much like a Klingon. I realize TV makeup in the '60s left something to be desired, but all you have is fake eyebrows, bronzer and a uniform. You don't even have any bones on your forehead—face it, Kang, you're a fraud. Everybody knows what an impostor you are; we've just been too polite to tell you

GEMINI (May 21-June 21) Yeoman Janice Rand, you sure look fine in that red miniskirt (yeah, like any military organization would design a uniform like that). You may be getting by on sheer sex appeal right now, but beauty is fleeting. Go learn a skill other than getting coffee and holding weird electronic notepads before it's too late.

CANCER (June 22-Jul. 22) Lieutenant Uhura, for a communications officer you're pretty quiet and, let's face it, without personality. I realize you're of a token race *and* gender, but it's not enough to be a pioneer. Speak up every now and then, let your voice be heard, girl! And get that thing out of your ear; use headphones like everybody else

LEO (Jul. 23-Aug. 22) Sarek, you're quite the archetypal stern father figure, ain'tcha? Give Spock a break already—he's a good kid, give him a pat on the back or something. There's something to be said for emotion, and believe it or not, it has an underlying logic to it. If you were more supportive, your son would understand that.

VIRGO (Aug. 23-Sept. 22) Red-shirted Security Officer #2. I'm not only a horologist (CHECK)—I'm a bit of a psychic as well. As I rub my crystal ball, I clearly see the words, "He's dead, Jim" in your future. Your *immediate* future. Don't get upset, there's nothing you can do about your fate. Just accept it with a Zen-like serenity and know that you'll appear as a nameless alien a few weeks later, since the casting director doesn't figure anyone will notice.

Next week's theme: Where no man [sic] has gone before, The Movie

art galleries

show openings/events/happenings

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. *FIBRE & MIXED MEDIA: UNRAVELED:* Creating contemporary adaptations for the 90's by over 20 artists. Sept. 24-Nov. 7. Sept. 24. Opening reception and Gallery Walk, THU, Sept. 24, 5-9 pm.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. New works by gallery artists: Joe Fafard, Les Thomas, Jeff de Boer, and others. Also recent acqusitions of works by Clarence Gaguon and A.J. Casson. Until Oct. 10. Opening reception, Sat, Sept. 26, 2-4 pm.

EDMONTON CONTEMPORARY ARTISTS' SOCIETY The Arts Barns, 10330-84 Ave. *Sixth Annual Exhibition:* Featuring painting adn sculpture in a variety of media. Oct. 2-23. Opening celebration, with the P.J. Perry Trio, FRI, Oct. 2, pm. •Free public lecture by New York art critic and historian Piri Halasz, "Last Year, This Year in the Big Apple". SAT, Oct. 3, 8 pm.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. *NEW WORKS IN WOOD:* Henry Schlosser, John Morel, Doug Haslam. Until Sept. 30. Fall Gallery walk, THU, Sept. 24, 5-9 pm.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. *THE P.O.E.T.I.C. STRUCTURE OF THE WORLD:* Works by printmaker Lyndal Osborne. growing from the artist's response to the natural world. Until Sept. 27.

FALL GALLERY WALK Alberta Craft Council (10106-124 St) *Fibre: Unraveled;* Bear Claw Gallery (10403-124 St.): *David Morrisseau, paintings;* Bugera/Kmet Galleries (10114-123 St.): *Ernestine Tahedl, paintings;* Douglas Udell Gallery (10332-124 St.): *Fall Show;* Electrum Design Studio (12419 Stony Plain Rd): *New Works in Wood;* Front Gallery (12312 Jasper Ave.): *Francis Alty-Arscott watercolours;* Scott Gallery (10411-124 St.): *New Works by 5 Quebec artists;* West End Gallery (12308 Jasper Ave.): *Mary Pavey, paintings.* THU, Sept. 24, 5-9 pm.

FAVA FILM AND VIDEO ARTS ALBERTA The Bus Barns, Old Strathcona. *THIN LIMITS:* a multimedia arts exhibition until Sept. 25.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0240. •*HELLO DOLLY:* Mixedmedia installation by Chris Reid. Until Sept. 30. •Mixed media sculpture by John MacDowell. Oct 1-31.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. Frances Alty-Arscott, watercolours. Sept. 24-Oct. 10.

GALLERY 7 7 Perron St., St. Albert, 459-1136, 459-2525. Paintings by Angela Grootelaar, also the unveiling of the mural, Colour Fields, by Angela Grootelaar. Artist in attendance, SAT 26, 11 am-4 pm. Sept. 26, 10:30 am-6 pm.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. •*BLEEDING HEARTS:* Work by Carol Bradley, a series of similar yet not identical forms repeated to form a class of objects. Sept. 24-Oct. 24. Opening reception Sept. 24. •**THE FRONT ROOM:** *A NATURAL GARDEN:* Works by Tom Gale, his response to the natural garden he found in beaver ponds near Pigeon Lake. Sept. 24-Oct. 24. Opening reception, THU, Sept.24, 7:30-10 pm.

LATITUDE 53 10137-104 St., 423-5353. *FAMOUST™:* An installation of multiples by Mitchell Robertson. What does it take to be a famous artist in Canada? Until Oct. 3. •BBQ & PARTY: at Latitude 53, all new members get a free burger, everyone will be invited to build the installation for the garage sale. •*HEINZ 53 GARAGE SALE:* One Day Only—it's a garage sale, and it's an installation! SAT, Sept. 26, 10-6 at Latitude 53. •*53@25:* at Manulife Place East, 10180-101 St. Celebrating 25 years of artistic excellence, this is a fundraising event, an evening of food, music, with a silent auction and lots of fun. SAT, Oct. 3.

ADVANCE TIX tix for 53@25, Oct. 3.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. •*FOREST FLOOR OLD WOMAN'S DREAM:* Work by Agnieszka Matejko & *RIVER'S EDGE:* Work by Barbara Brooks Maywood. An Exhibit of two sculptors work. Until Oct. 3.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. A solo exhibition by sculptor Sandra Gail Segal. Oct. 1-31. Wine and cheese reception, WED, Oct. 7, 7-9 PM.

VANDERLEELIE 10344-134 St, 452-0286.•Solo exhibition of recent paintings by Saskatoon artist, Gregory Hardy. Hardy's work captures the drama of shifting light and seasonal colour in the prairie landscape. Sept. 24-Oct. 20.

WEST END 12308 Jasper Ave., 488-4892. *MARY PAVEY, R.C.A. O.S.A.:* Mary Pavey's first solo exhibition in Edmonton. Sept. 19-Oct. 3. Fall Gallery Walk, 5-9 pm. Fall Gallery Walk, THU, Sept. 24, 5-9 pm.

Vue WEEKLY Listings are FREE. Send them by fax to 426-2889 or by e-mail to listings@vue.ab.ca. Deadline is 5:00 p.m. Friday.

art galleries

ART BEAT GALLERY & FRAME Pelland Place, 8 Mission Ave., St Albert, 459-3679. *www.artbeat.ab.ca.* A VISUAL VOYAGE: Members show of the Federation of Canadian Artists (Edmonton Chapter). Opening reception: Until Oct. 10.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., Groat Rd., 908-0320. Artists on site every day.

BEARCLAW GALLERY 10403-124 Street, 482-1204. Group show, including works by Jane Ash Poitras, Linus Woods and Fred McDonald.

CAFE MOSAICS 10844-Whyte Ave., 433-9702. September art show featuring Jeff Sylvester. Thru Sept.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. *EXPLOSION OF COLOUR:* Paintings by Karen Blanchet, collages by Sylvia Grist, caricatures by Claude St. Onge and sculptures and etchings by Margo Lagasse.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. •*THE POOLE FOUNDATION GIFT:* Permanent Collection Exhibition. •*JACK SHADBOLT: The Edmonton Airport Mural Project:* Over 30 recently discovered preliminary paintings, drawings and photographs for the Edmonton mural. Until Nov. 8. •**SUN 27:** *SCOTT WATSON ON JACK SHADBOLT:* discusses the diverse mural works of Jack Shadbolt, 2 pm. •*DIRT SWEET:* The 25th Anniversary of Latitude 53 Society of Artists, part of the celebratory events associated with the anniversary taking a new look at Latitude's founding principles. Multimedia installation produced collaboratively by: Cindy Baker, Marna Bunell, Eleanor Lazare, Holly Newman and Maria Anna Parolin. Until Nov. 8. •*PETER HIDE: In Context:* A survey exhibition of sculptor Peter Hides work over the past 30 years. Curated by Bruce Grenville. Until Nov. 8. •*THE KITCHEN 1: Tommie Gallie:* Installation entitled Nine Below Zero, site-specific work using the space to explore the tension between architecture and sculpture. Until Nov. 8. •Opening reception: Peter Hide, Dirt Sweet, Kitchen 1: Tommie Gallie and Jack Shadbolt, 8 pm. •Art Rental Gallery: What's New: Until Oct. 10.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave 66 St, 484-8811, ext. 6475. •*VIBRATIONS OF ME:* Recent work by Denise Beauregard. Until Oct. 20.

INDIGO 12214 Jasper Ave, 452-2208. *FROM SCRATCH:* Kevin Zak is interested in the tensions, contradicitons and the way things "fit" together. He collects and combines common elements and transforms them into new and functional forms—a simple act of creation. Thru Sept.

KAMENA GALLERY I 5718 Calgary Trail S., 944-9497. *MYTH OF MALE POWER:* Show opens Oct. 3.

KAMENA GALLERY II 9939-170 St., 413-8362. Watercolour by Willie Wong.

MANIFESTO—CULTURE COUNTER 10043-102 St., 423-7901. •*THIS MORTAL COIL:* Works by Marlena Wyman, influenced by medical illustrators shw combines anatomical studis with botanical drawings. Until Sept. 26.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. *LEGACY-The Work of Twelve Major Alberta Artists in the University of Alberta Hospital Permanent Collection:* Includes works by Francine Gravel, Janet Mitchell, Richard Yates, Harry Savage, Doug Haynes, Helen Mackie and Manwoman. Until Jan. 4.

MISERICORDIA HEALTH CENTRE 16940-87 Ave, 484-8811, ext. 6475. **NW Corridor, Main Floor:** *WILDFLOWERS IN IMPOSSIBLE PLACES:* Recent work by Rayma Peterson. Until Oct. 14. **Dayward Corridor:** *IWONA SARNECKA-DABROWA:* Recent work. Until Oct. 19.

MULTICULTURAL HERITAGE CENTRE 5411-51 St, Stony Plain, 963-2777. **Generations Gallery:** Marcia Adzich-oils; Colin Spencer-pencil & paier Mache. Sept. 24-Oct. 19. Opening SUN, Sept. 27, 1-4 pm. **Gallery Restaurant:** Barbara Schaefer & Verna Thorp: Mixed media. Until Oct. 20.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. •Seasonal Variations show/Sale: Thru Sept.

PRINCE OF WALES ARMOURIES 10440-108 Ave., 454-8529. *SCULPTURE BY INVITATION:* Presented by The Edmonton Contemporary Artists' Society, annual sculpture exhibition, representing 19 Canadian artists—figurative and abstract works ranging from large outdoor pieces to small intimate indoor pieces. Until Oct. 1.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100. Stunning works by local photographers, The Photographic Arts Society of Alberta - Annual Members' Show. Until Sept. 30.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Watercolours by Natasha Manelis & Sigrid Behrens, acrylic & gel by Steve Mitts, new works by Elaine Tweedy, Acrylics by Angela Grootelaar and David Seghers. Artworks in glass by 25 Canadian artists, including Brian Kelk's fish in a bag, soapstone carvings, and scrimshaw on antler by Len Masse. Oxford Tower, 10235-101 St. Oils by Arlene Wasylynchuk. Westin Hotel, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. The Hotel McDonald, The Harvest Room: Acrylic & gel on canvas by Steve Mitts.

SCOTIA PLACE Lobby, Jasper Ave, 101 St. Show by Studio Gallery Artists. Until Sept. 27.

SCOTT GALLERY 10411-124 St., 488-3619. *NEW WORKS:* Five Quebec artists: Serge Brunoni, Vladimir Horik, Louise Kirouac, Jacques Poiner and Patrice Ahrweiller. Until Sept. 30.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. *EX LIBRIS:* Contemporary Ukrainian printmakers, a selection of intricate, small-scale images intended to be mounted in the front of books to denote ownership. Until Sept. 26.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. Works by Herman Goigner, landscapes and impressions of Alberta scenes. Facial expressions by Eva Hontela.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative work-place shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Allanbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loutas and Ruth Anderson.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS http://www.geocities.com/SoHo/Gallery/6298. Edmonton artist Fantasy and Surreal oil paintings.

live comedy

EZZIE'S Edmonton Inn, 11830 Kingsway Ave., 454-9521. THU 24: Atomic Improv.

SANTANNA'S 17930 Stony Plain Rd., 481-7625. WED 30: Bob Angeli.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

SLEEPING BEAUTY Stage Polaris, 7114-98 St., 432-9483. Children's Theatre Series. Sept 25-Oct. 11.

YUK YUKS WEM, 481-9926. Every WEDS: Hypnotist Sebastian Steel.

dance

BRIAN WEBB DANCE COMPANY The Arden, 5 St Anne St., St. Albert, 459-1542. FRI 2-SAT 3: 8 pm: La Bete (the Beast within), by Montreal's O Vertigo Danse.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmontons' smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

C & E RAILWAY MUSEUM 10447-86 Ave., 433-9739. Come and visit a part of Edmonton's past!! The C & E Railroad Museum is a replica of the old train station built at the turn of the century. Inside are many interesting photographs and artifacts from Edmonton and Canada's days of the locomotive.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

THE EDMONTON HEALTH SHOW Edmonton General Hospital. Consumer issues and options about health issues and options in Alberta.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch., 10425-99 Ave., 422-1970. *THE EDMONTON SCHOOLBOYS BAND (1036-1969).*

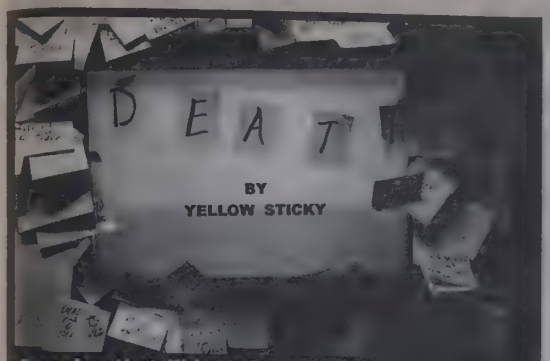
EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations. •A Carnival of Conundrums, *ARITHMETRICKS: PERFECTLY PERPLEXING PUZZLES.* The greatest math show on Earth! Until Jan. 3.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walterdale Hill, 496-2966. *TIMBER TO TOWNSHIPS:* John Walter and the lumber Industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction. •*A TRIBUTE TO ALBERTA MUSEUMS:* Highlights of more than 50 Alberta museums and attractions from Peace River to Wainwright. Featuring African carvings, a model of Fort Edmonton, a collection of Pysanka, Full-sized mount of a wolf, bear and hawk, dinosaur bones ... Until Oct. 15.

THE LOCAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. *RED SERGE: The Man Who wore the Uniform Was Trusted:* An exhibit to celebrate the RCMP 125th Anniversary. This exhibit tells the history of the RCMP, the traditions and training which are a part of becoming a mountie, and the history of the uniform. Featuring artifacts, alsoincluding a display



Crossing that *Thin* artistic line Indeed ,there are no limits when it comes to art—especially media arts. *Thin Limits* explores the world of multi-media through eight artists whose exhibits range from what appears to be simple on the surface, to others that are extremely detailed and complex. Take *I Beyond I*, by filmmaker Tom Bernier. The artist suggests altering our environment will make our perception of self less defined. Maybe he's right—we're just not sure, only days ago we could've answered that. Oh well, you musn't worry. *Thin Limits* will expand the mind, not diminish it. The exhibit continues through to Sept. 26, from 1 to 9 p.m. daily at the Arts Barns. Any limitatinns are strictly self-imposed.

from the local detachment showing how our police officers rwork with the community. Until Nov. 15.

MUTTART CONSERVATORY 9626-96A St., 496-8755. *BIRDS OF A FEATHER:* Until Oct. 18.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. •Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. •Every SAT: Aboriginal videos. SAT 26: Hands of the Raven. •Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. •*SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:* Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. •Every 1st SUN of ea. month: Aboriginal Performers. SUN 4 (1-4 pm): Dallas Arcand, hoop dancer, at the Forum. •Every 3rd SUN of ea. month: Aboriginal artisans. •*BUG ROOM: NEW ARRIVALS:* Permanent live invertebrate display, new arrivals from Malaysia. •*THE PHOTOGRAPHIC ARTS SOCIETY OF ALBERTA:* Annual members show for the Photographic Arts Society of Alberta. Over thirty 2-D works covering an exciting array of sujects will be on display. Until Sept. 30. •*EGGS: A VIRTUAL EXHIBIT:* A guide to the bird eggs of Alberta and around the world. Images, text, quizzes and egg humour tell you everything you ever could want to know about birds and eggs. Created by 11 young Canadians working in museums. www.pma.edmonton.ab.ca.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13. 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

THE UKRAINIAN CULTURAL HERITAGE VILLAGE 25 mins E. of Edmonton on Hwy 16, 662-3640. Open until Thanksgiving Day.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals.

fashion

MARVEL COLLEGE 306, Edmonton Centre, Third Level, 10205-101 St., 429-4407. THU 24 (7 pm): Fall 98 Graduating, from fashion design program.

film

GARNEAU 8712-109 St, 433-2212. "The Land Girls:, THU, Sept. 24. "Buffalo '66": FRI, Sept. 25-THU, Oct. 1.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU 1 (2pm): Films for the retired and semi-retired.

METRO CINEMA Zeidler HALL, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 25-SAT 26: Asian Gangster Double-bill: (7:30) "Sonatine", and (9:15 pm) "Fallen Angels". FRI 2-SAT 3: "Hart Of London", 8 pm.

PRINCESS 10337 Whyte Ave., 462-1871. "Chinese Box": THU, Sept. 24. "Pecker": FRI, Sept. 25-THU, Oct. 1.

VIDEO POOL SCREENING AND DISTRIBUTION PRESENTATION FAVA 429-1671. Daniel Barrow, presentation and of recent video acquisitions and distribution. FRI, Oct. 2.

lectures/meetings

ART SOCIETY OF STRATHCONA COUNTY Ash Street Gallery, Corner of Ash and Alder, Sherwood Park, 452-1650. WED 7: Monthly meeting, new members welcome.

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. TUE 29 (7 pm): FreeNet Demonstration.

CHAPTERS ST. ALBERT 445 St. Albert Trail, St. Albert, 419-7114. FRI 25: Singles Club-Travel Destinations for Singles, 8-10 pm.

CHAPTERS WESTEND 9952-170 St., 487-6500. THU 24: Benefits of Running. FRI 25: Personal Safety. SUN 27: Planning your Wedding, Part 22.

GRANT MACEWAN COMMUNITY COLLEGE City Centre Campus, 10700-104 Ave., 955-6639. SAT 26 (8 am-6 pm): Surviving 2000 Conference.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

THE EDMONTON HORTICULTURAL SOCIETY Provincial Museum. Meeting, visit all the winning gardens from our Garden Competition. MON, Sept. 28, 7:30 pm.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

GRANT MACEWAN COMMUNITY COLLEGE City Centre Campus, 10700-104 Ave., 955-6639. Surviving 2000 Conference, what might happen when the clock strikes midnight on Dec. 31, 1999? SAT, Sepet. 26, 8 am-6 pm.

GRANT MACEWAN COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. •Big Band Recruiting Members. •Children's dance classes. •Shall We Dance? •Educational Travel Tours: New York City & London, England.

GREY NUNS CONFERENCE CENTRE West End, 472-0667. MON 28-TUE 29 (9 am-5 pm): Leadership skills for women, with Deane Eldredge and Joanne Blake.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. TUE 29 (7-9 pm): Canada Pension Plan. MON 5 (7-8:30): Feng Shui.

IDYLWYLDE LIBRARY 8310-88 Avenue, *421-1745. Every second FRI FreeNet Instruction, *pre-register. THU 24: Feng Shui.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

THE MARS HILL CENTRE 435-0202. Boundaries: Group begins MON, Sept. 28, 7:30-9 pm.

MAYORALTY CANDIDATES FORUM Edmonton Chamber of Commerce, 6th Fl., Sun Life Bldg, 10123-99 St., 413-4133. Organizers of the Opportunities Unlimited Networking Club invitation to business professionals and entrepreneurs to tattent. FRI, Oct. 2, 6:45-9 am.

SPRUCEWOOD LIBRARY 11555-95 Street, *496-7099. SAT 26: Hands-on FreeNet Training.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-1888. •Every second WED of the month, talking Book Club.

U OF A Physics Lecture Hall, 126, U of A, 492-8558. TUE 22 (8 pm): Who's World Order: Conflicting Visions, Noam Chomsky on Live Simulcast! Tory Lecture Theatre, 11, U of A, 492-8448. THU 1 (7:30 pm): An Undeclared War: Class Conflict in the Age of Cyber Capitalism, James Laxer.

literary

ASCENDANT BOOKS 10310- 124 St., 452-5372. SAT 26: Susan Poss-Worock, Essential Oils, 1-4 pm. SUN 4 (1-4 pm): Cosmic Cafe

CANADIAN AUTHORS ASSOCIATION Alberta Branch, 10th Fl. Lounge, Education Bldg., U of A camus, 87 Ave., 114 St. FRI 25 (8 pm): The annual champagne challenge.

CHAPTERS Southpoint, 3227 Calgary Trail S., 431-9694. THU 24: Poetry reading, Mary Elizabeth Lauzon, *The Kisses of His Mouth*, 2 pm. SAT 26: RP McIntyre reading from *The Crying Jesus*, 2 pm.

CHAPTERS ST. ALBERT 445 St. Albert Trail, St. Albert, 419-7114. TUE 29 (7-9 pm): Book Club.

CHAPTERS Whyte Ave, 10504-82 Ave., 435-1290. SAT 26: Sandy Livingstone, author of *Dealing with Anger*, 7 pm.

ORLANDO BOOKS 10123-82 Ave., 432-7633. FRI 25: Daphne Marlatt, reading from her book: *Readings From the Labyrith*. SUN 27 (2pm): Reading by Sean Stewart, author of Mockingbird. TUE 29 (7:30 pm): Janice Williamson Launch, reading from *Crybaby!* FRI 2 (7:30 pm): Lisa Robertson, reading from *Debby an Epic*. SAT 3: Grand Opening Celebration with Cori Brewster ^& Friends - all day. SUN 4 (1:30-5 pm): Stroll of Poets half-hour readings.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 24: How to start and run or join and enjoy a book discussion group, 7:30-8:30 pm.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club. SUN 27 (2 pm): Learn the Secret - helping a child learn to read & write (496-7963). sAT 3-SUN 4: Fall Book Sales: paperbacks, adult fiction, children's material, large print and other language materials.

STROLL OF POETS http://www.ccinet.ab.ca/

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The Edmonton Chapter of the Multiple Sclerosis Society of Canada
is proud to host

An Evening to Remember

The 50th Anniversary Gala of the Multiple Sclerosis Society of Canada

Saturday, September 26th, 1998
Convention Inn, 4404 Calgary Trail
Edmonton, Alberta
Cocktails at 6:00 p.m.
Dinner at 6:30 p.m.

Dinner,
silent and live auction,
live stage and
wandering entertainment
and dance.

Dress in semi-formal black,
white and gold

Tickets $40 each
Table of eight: $300
Corporate Table Sponsorship: $300

To order your tickets
by VISA or Mastercard,
please call 471-3034
or
purchase your tickets at the MS Society office
11203 - 70 Street
Edmonton, Alberta

50 Multiple Sclerosis Society of Canada 1948-1998

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stroll. SUN 4: A Festival of poets reading in Old Strathcona venues. •Strathcona Legion Griffin Room, 10416-81 Ave. Sheri-D Wilson, 10 am; Tim Lander, 11am brunch. •The No Bards Barred Bar and Poetry Sweatshop, with Dean McKenzie and the Jupiter Trio, perform Alen Ginsberg's "Howl". •The Stroll of Poets: Breadstick Cafe, Alhambra Books, The Bagel Tree, Greenwoods Bookshoppe, Misty On Whyte Athabasca Books, Traveller Antiques, Orlando Books, 1 pm.

U OF A Lower Floor, Cameron Library. WED 7-THU 8: Library booksale (9am-3pm.)

special events

AIDS WALK Kinsmen Park, 488-5742. SUN 27: Aids walk, Edmonton 1998.

CATALYST THEATRE Country Fair, SAT, Oct. 3.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 477-5955. SAT 26 (8-11 PM): An evening in 3 acts: Vino, Teatro, Arte. Celebrate the spirit of Tuscany as Workshop West Theatre launches its 98/99 season.

1998 BLACK ACHIEVEMENT AWARDS Citadel Thatre. SAT 26: The fourth annual Black Achievement Awards honour Black Albertans whohave demonstrated a commitment to ecellence in a number of areas.

THE 50TH ANNIVERSARY GALA OF THE MULTIPLE SCLEROSIS SOCIETY OF CANADA Convention Inn, 4404 Calgary Trail, 471-3034. SAT 26: Dinner, silent and live auction, live stage and entertainment and dance.

RUTHERFORD HOUSE 11153 Saskatchewan Drive, 422-2697. The Maid's Masquerade ball at Government House-a fundraiser for the restoration of the Maid's Quarters at Rutherford House. Reception with dinner by the Westin Hotel, a silent auction, a Masquerade Ball, and Murder Mystery Vignettes by Rutherford House staff and volunteers. SAT, Sept. 26.

SCOUTS CANADA Edmonton Region, West Edmonton Mall, Phase II (near the whale), 463-1225. FRI 2-SUN 4: Fall Popcorn Fund-raiser, Popcorn Castle: Scouts Canada is building a castle out of popcorn cases at WEM, support Scouting by purchasing popcorn.

WORKSHOP WEST—AN EVENING IN THREE ACTS: VINO,TEATRO, ARTE The Edmonton Art Gallery, 477-5955. Workshop West Theatre launches it 98/99 season. Hosted by Colin McLean and Italian wines, antipasti, thetare and music, silent auction compliment THE Wine's of Tuscany, a duet by Conrad Alexandroxicz. SAT, Sept. 26, 8-11 pm.

YELLOWHEAD MOTOR INN 15004 Yellowhead Trail, 437-0579. SAT 26: Amateur Radio flea market, fund raiser to help provide the club with funds to continue emergency and community service activities.

sports

EDMONTON SPECIAL OLYMPICS Edmonton Garrison, 426-4620. SAT 26: Training Camp 98, joined by Edmonton and area corporate mascots.

FOOTBALL •Edmonton Eskimos, Commonwealth Stadium, 448-ESKS. •CFL Grey Cup SAT 26: Edmonton Eskimos vs Toronto, 7pm.

WRESTLING Northlands, Agricom, 4242-1166, ext. 500. FRI 25: Can Am Wrestling Federation All out war: Beef Wellington and a Steel Cage Match.

theatre

AND THEN THERE WAS ONE /AND THEN THERE WAS ONE TOO Salisbury Composite High School, 467-8816. Mystery Dinner Theatre. Oct. 28-29.

DIE NASTY Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 PM.

DON JUAN IN CHICAGO Varscona Theatre, 10329-83 Ave., 488-4262. Presented by The Edgewise Ensemble. By David Ives, directed by Jeff Halaby. Don Juan, a bookish nobleman wants to be immortal, so he calls up the Devil. Sept. 29-Oct. 4, 8 pm.

THE GRAPES OF WRATH Timms Centre for the Arts, 112 St, 87 Ave, U of A, 492-2495. Studio Theatre. By John Steinbeck. The Joad family's journey across America. Directed by Kevin Sutley, assisted by Glenda Stirling. Oct. 1-10.

JOHNNY & POKI VARIETY HOUR Varscona Theatre, 10329-83 Ave., 433-3399. Every SAT night @ 11PM.

JOSEPH ANDREWS New Varscona Theatre, 439-4011. Produced by Poor Man's Classic Co-op. Addapted and di.ected by Kenneth Brown Basedon the novel by Henry Fielding. An explosion of literary fun. Until Sept. 27.

RUSH & ADVANCE TIX
RUSH TIX: Save 50%: available on day of performance only.

KNIVES IN HENS 8527-91 St., 471-1586. Presented by Northern Light Theatre. By Scotland's David Harrower, directed by Sandhano Schultze. A village, a farmer and his wife, and neither want to be what they are. A visit to the outcast miller chanes their stagnant lives forever. Oct. 1-10, 9 pm. Mat. Oct. 4 & 10, 2 pm.

RUSH & ADVANCE TIX
RUSH TIX: Save 50%: available on day of performance only.

MARY PIPPINS Jubilations Dinner Theatre, W.E.M., 484-2424. An English nanny attempts to salvage a dysfunctional family using some unusual methods. Until Nov. 8.

MOJO Theatre Network, 10708-124 St., 453-2440. Comedy by Jez Butterworth. Canadian premiere. A tale of six men behaving badly in a low-rent rock and roll nigth club, 1958 Soho, London. Mojo, is street slang for penis, and sets the show up for sexuality. Until Sept. 27.

SLEEPING BEAUTY Kaasa Theatre, Lower-level Jubilee Auditorium, 432-9483. Presented by Stage Polaris, a classic fairy tale brought to life with audience participation and great music. Sept. 25-Oct. 11.

RUSH & ADVANCE TIX
RUSH TIX: Save 50%: available on day of performance only.

THEATRESPORTS 10329-83 Ave., 448-0695. The 18th Season of Rapid Fire Theatre, Theatresports. Edmonton's longest running and tastiest improv show. This season will have more thrills-a-minute. Every FRI @ 11 PM (until July 30, 99).

THE TIMES THEY ARE A CHANGIN' A TRIBUTE TO PETER, PAUL & MARY B Scene Studios, Bsmt. 8212-104 St., 421-0756. A concert-style revue oft he music of '60s recording artists, Peter, Pau& Mary. Featuring vocalists Kelly Frederickson, Hank Daras and Marleigh Rouault, with guitarist Holly Wright. FRI, Oct. 2-Sat, Oct. 3, 8 pm, SUN, Oct. 4, 2 pm.

variety

CATALYST THEATRE 414-0702. FRI 25: Youth Coffeehouse: an evening of music, dance, drama and poetry. Artists exploring social justice, spirituality & community-all ages.

CITY MARKET Downtown Edmonton, 10153-97 St. Fresh fall harvest vegetables available. Public market day, SAT, 8am-3pm starting Oct. 3, free parking for market customers.

CYCLERS UNITE! Starts at City Hall. THU 24 (5 pm): Ride for recognition, take to the streets in numbers, drivers can't ignore.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

MEXICAN NATIONAL CIRCUS Heritage Mall. The Flying Gedenos, Mundo the Clown, Danny and Larry the Famous Mexican Wolf Boys, Aztec Fire Woman. The All New Show Sept. 24-Oct. 4.

RIVER VALLEY PARKS •**Capilano Park** Boat Launch, 496-2966. SUN 27: Voyageur Canoe Trip. •**Gold Bar Park**, 496-2966. SUN 27 (2-4 pm): Wilderness Walk.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night.

workshops

THE CANADIAN CANCER SOCIETY Edmonton & District Unit, 455-7181. The Cnaadian Cancer Society's Patient Services Program offering Traning Workshop for Reach To Recovery Volunteer Visitors. Ph for info, workshops Oct. 23-24.

CLASSIC PACKAGING STORE 17207-108 Ave., 414-0463. Gift Baskets for the Season: one hour demo, WED, Sept. 30, 10 am, SAT. Oct. 3, 10 am, WED, Oct. 7, 10 am.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Drawing program, course for seniors, unique classes, learn to create lovely painted floor cloths and keepsake books.

GARNEAU UNITED CHURCH 11148-84 Ave., 433-0629. Recorder Workshop: all players welcome. Join in coached group playing. Music director: Rachel Jean, SAT, Oct. 24.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Workshops & classes for adults and kids—sculpture, painting & drawing. *Draw 'Til You Drop*, Sept. 27. *Landscapes in Oils: adults*, Oct. 6-Nov. 3. *Watercolour, beginner:* adults, Oct. 1-Nov. 5. *Zany Sundials & More:* 6-8 yrs, SAT, Oct. 10-Nov. 7. *Painting & Drawing:* 6-8 yrs, 9-12 yrs, SAT, Oct. 10 & 17.

KAMENA GALLERY I 7510-82 Ave, 944-9497. Water colour, beginner or adv, one on one basis, instructor, Willie Wong, flexible hours.

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water colour, clay and wood. Call Lorea or drop by.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques.

THE STROLL OF POETS ASSOCIATION Heritage Room, 424-6746. Poetry writing workshops, 9 am-4 pm. Sept. 27.

UPWARD BOUND TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Peggy 488-7271. Every WED (7:30-9:15 PM) Sept. - June, you're invited to improve your listening, thinking, speaking skills). 7:30 PM.

WEST END TOASTMASTERS MEETING 10451-170 St, Rm 112, info, Jerry @ 472-4911. Every TUES: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two hour weekly meetings.

WORKSHOP WEST THEATRE 11516-103 St., 477-5955. •New Playwright Apprenticeship Program (Sept-May); •Playwriting Circle (Nov-May); •Springboards New Play Fest. (Mar, 1999).

kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. •Pre-School Storytime: THU, until Dec.10, 3-5 yrs. SAT 26 (2pm): Art Folder Craft.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. •Time for Twos, Session 1: Sept. 29, Oct. 6, 13, 2 yrs. •Pre-school Storytime-session1: THUS, Sept. 24, Oct. 1, 8, 15.

CASTLEDOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. •Pre-school Storytime: Session 1: until Oct. 14, 3-5 yrs •Time for Twos: THU, until Oct. 22, 2 yrs. SAT 26 (2 pm): Falling Leaves.

CHAPTERS West Side, 9950-170 St., 487-6500. SAT 26: Puppet Making, 1-2 pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. •CHILDREN'S GALLERY: *SCULPTURE LOCOMOTION*. •SUN 27: *Dirt Sweet?* Explore this collaborative exhibition and collaborate witha partner.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. (ages 7-15) "High-Tech" Kidventure Camps.

EDMONTON SYMPHONY ORCHESTRA The Francis Winspear Centre for Music, 428-1108. SAT 26 (2 pm): *Shake a Leg*, Norman Foote.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. Classes in painting, drawing and sculpture, phone for info.

HIGHLANDS LIBRARY 6710-118 Avenue, *496-1806. •Totally Twos: Session1: THU, until Oct. 29. •Crafty Storytime: TUES: Session1: Until Oct. 27. SAT 3 (2 pm): Turkeys, Turkeys, Turkeys - craft.

IDYLWYLDE LIBRARY 8310-88 Avenue, *496-1808. •Time for Twos- Session 1: TUES, Sept. 29, Oct. 6, 13. •Storytime-Session1: WEDS, Sept. 30, Oct. 7, 14.

JASPER PLACE LIBRARY 9010-156 Street. 496-1810. •Pre-School storytime-Session 1: WED/THU, until Oct. 22. SAT 26 (2 pm): Super Saturdays: Crime Hunters (7-12 yrs.)

LESSARD LIBRARY 6104-172 Street, 496-1871. •Pre-school Storytime- TUES, WED, THU. SAT 26: Silly Saturdays (3yrs. +).

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. •Pre-school Storytime: until May 12. •Junior Edmonton Stamp Club: SAT 26: Collecting Aids. •

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Pre-school Storytime, TUEs: Until Oct. 20, 3-5 yrs. •Pre-school Storytime: WED, until Oct. 21. •Time for Twos, WED, until Oct. 21, 2yrs.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528/459-4404. The Continuous Learning Conference & Exposition, draw on SAT 26 (5 pm): at the Conference closing ceremonies, The Arden Theatre. •The Little White School, 2 Madonna Dr., St. Albert: The ittle White School Becomes Distance Learning Centre: SAT, Sept. 26, 11 am-2 pm. •The Grain Elevator Park:

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., *496-7839. Preschool storytime Session 1: Until Oct. 14. 3-5 yrs. •Time for Twos - Session 1: Until Oct. 13.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. SAT 26: Painting Putty.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. TUE 28 (2 pm): Aladdin and the Magic Lamp. •Time for Twos: TUES, until Oct. 20, 2 yrs. •Pre-school Storytime for 3 & 4 Year Olds-Session 1: WED, until Oct. 21. •Drop-In Pre-School Storytime - Session 1: THU, until Oct. 22. •First Time For Storytiem: An Introductory Pre-School Storytime: THU, until Oct. 22. •Junior Edmonton Stamp Club: SAT, Sept. 26.

SPRUCEWOOD LIBRARY 11555-95 Street, *496-7099. •Bike Safety for Children, date and time: TBA, 5 yrs +. •Storytime for Preschoolers, THU, until Dec. 10, 3-5 yrs. THU 1 & 8 (4-4:30 pm): Sprucewood Paper Airplane Contest.

STAGE POLARIS Kaasa Theatre, Lower-level Jubilee Auditorium, 432-9483. SLEEPING BEAUTY: A classic fairy tale brought to life with audience participation and great music. Sept. 25-Oct. 11.

RUSH & ADVANCE TIX
RUSH TIX: Save 50%: available on day of performance only.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. •Every FRI, Drop-in Film Program, 10:30 am, (3-5 yrs). •Ukrainian Storytime, until Dec. 19, 11 am, all ages (492-2904). SAT 26-SUN 27 (2 pm): Trickster Tales (496-7039). Young Writer's Club: Last WED of the month: Sept. 30.

STRATHCONA LIBRARY 8331-104 Street, *496-1828. •Pre-School Storytime, 10:30 AM, 3-5 yrs.

WOODCROFT 13420-114 Ave, 496-1830. •Pre-school Storytime - Session 1: WED, until Oct. 28. 3-5 yrs. •Time for Twos - Session 1: THU, until Oct. 29.

Classifieds

• DEADLINE for Classified advertising - 3:00 PM • Monday before publication.

FREE•FREE•FREE•FREE•FREE
ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department.Please, fax your ad to **426-2889**, or drop it off at the Empire Building, **307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication**. Placement will depend upon available space.

ARTISTS TO ARTISTS

FAVA Programs: •1. Writing a CD ROM Script with Sue Carnahan at Grant MacEwan Jasper Place Campus, SAT, Oct. 17, 10am-5pm. Register through TFI at 497-4304. •2. Daniel Barrow from Video Pool, presentation on film/video distribution opportunities, FRI, Oct. 2, 5:30pm at FAVA.

[illegible]

INTERESTED IN PHOTOGRAPHY? Welcome to Images Alberta Camera Club! Meetings at the John Janzen Nature Centre, 8 pm-10pm, 2nd & 4th THU, ea. month. For more info: pH Sheila, 469-9776 or Mufty, 452-6224.

[illegible]

Wanted: Comedic intellectual writers, playwrights or thespians of a Douglas Adams, Johnathan Swift, Lewis Carrol. Terry Gilliam, Douglas Coupland turn or mind to help create a multimedia play that goes beyond the looking glass and the Fringe. Johanna and David 482-5[illegible]36.

[illegible]

Cowboys are Oxymorons! If this and Monty Pythons, Kids in the Hall, Hitchhikers Guide to the Galaxy, Picasso and Red Dwarf make sense to our and the universe doesn't, don't panic! Insanely great actors and writers can be helped! CREAM: 482-5436.

na0924

Art Society of Strathcona County: New members welcome. Monthly meeting WED, Oct. 7 in the Sherwood Park Legion. View members' artwork at the Ash Street Gallery, Corner of Ash and Alder, Sherwood Park. More info contact Barbara at 452-1650.

na0917

BIRKS IS SEARCHING FOR A **RINGER OF A DESIGN**. A contest for a matching diamond engagement and wedding ring set inspired by the artistic styles of Asia. Info call toll free 1-877-674-3388. Until **Oct. 30**

na0910

ART! MUSIC! The ESPA will be producing Edmonton's 1st Small Press Fair this fall. Artists interested in participating please call 434-9236, or send info to ESPA, PO Box 75086, Ritchie Postal Outlet, Edmt, AB, T6E 6K1.

na0910-1001

Professional model looking to do modelling for art classes or independent artist, 424-0613, leave message.

na0924

Looking for young male about 18 yr. to model, also as art partner as well.. 424-0613, leave message

[illegible]

Looking for **cartoonists,** crazy cartoonists and alternative cartoonists. Single panel or strips, with his/her own style. Call Peter at 951-1825, leave message.

[illegible]

Call for **artists/performers/entertainers** for Taste in St. Albert on Nov. 6 & 7. For more info or registration/submission form contact: Profiles Public Art Gallery at 460-4310. Deadline **Sept. 30**, 6 pm.

[illegible]

The **Artists Marketplace** is growing in Westmount Shopping Centre. Free display space available to artists willing to work on site. Drop by. •Westmount Autumn Art Fair, hosted by the Artist Marketplace, **Oct. 16-25**, open to all visual artists and crafts people.

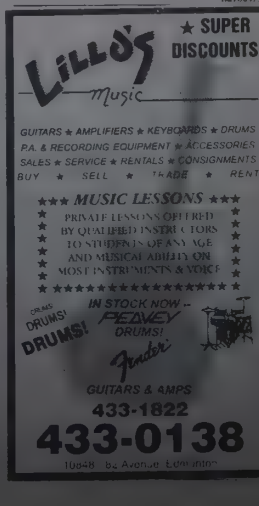
na0903-1016

The Alberta Foundation for the Arts (AFA) Acquisitions Through Slide Submission, open to all eligible artists, fall deadline **Oct. 1**. For more info and application forms call AFA at 427-9968.

[illegible]

The 1998 **Isabel Miller Award** for **CWA** member. Submit poetry/fiction on "I am afraid of the 8 ball". For Info pH. 424-0287. Deadline **Oct. 1, 1998**.

na1001/98



ARTISTS TO ARTISTS

Call for submissions to **WOMANSTRENGTH 1999** (a multi-disciplinary event, featuring a performance evening including: music, theatre, dance, film & video, prose/poetry, visual arts...). CWA invites you to explore the theme *Womanstrength*—must be a **CWA** member. For more info pH: 424-0287. Deadline **Jan. 8, 1999**.

na0108/99

ARTIST STUDIOS

WORK AND LIVE STUDIOS. For info on affordable working and living studio space downtown please contact Arts Habitat Association of Edmonton. pH 707-0149.

na0924

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info pH. 423-1492 (SNAP)

na0099

AUDITIONS

Children's auditions (8-16 yrs.) for The King and I, musical. The Citadel Theatre, Multi-purpose room A, 3rd fl., 9828-101A Ave., (access via the Theatre School doors, SE end of Citadel). SAT, Sept. 26, pH 428-2116, Paula Benson to arrange audition time.

na0924

MANUSCRIPTS

Top Editor, 25 years experience, seeks nonfiction manuscripts to assist with publication. 439-7519.

VW0924-1112 (8wks)

MUSICIANS AVAILABLE

Female vocalist looking to form jazz/blues/funk based band. Influences: Holly Cole, Jamirquai, Aretha Franklin etc. Leave Message before 6 pm. 906-4958.

[illegible]

Beginning guitarist (27, Gibson) looking for people to grow with. No booze, drugs or whining lyrics, only positive, informing messages about future earth changes. Cory 423-2573.

na0924

Bassist available for pretty much any type of band, preferably one which is creatively oriented, though. Call Erin at 455-1716.

VW0917-1001

Drummer available for established, working/touring alternative rock band, no country, blues, drugs, or day jobs!!!! Please phone Evan 466-3856.

na0924

MUSICIAN SERVICES

Rent a studio with or without Engineer. Professional 24 tck fully equipped guaranteed lowest rate. Call 457-9633.

VUE0910-1015(6 wks)

MUSICIANS WANTED

Keyboard player with vocals wanted. Neil Young, Dylan, The Band, Tom Petty, etc. Gigs are part-time, in-and-around town. 387-5991.

[illegible]

Amoeba seeks **quirky talented and funny bassist, singer and drummer** (m/f) to start an innovative experimental group, with a focus on recording, strange sounds and FUN. Up to the challenge?Call Chris 450-3575 or newtronbomb@hotmail.com.

na0924

Keyboardist with vocals needed for all original band with CD. Call Sean at 471-5621.

na0924

Bass player needed for cover/original band. Nothing serious, just to have fun and do some gigs. Infl: Hendrix, Funk, Peppers, Soundgarden, Faith no More, and many more. Call Brent or Taylor 488-3749.

na0924

Drummer seeks **all musicians for primitive R&B band**. Infl: Who, Troggs, Seeds, Lyres. Harp, organ, would be great. 421-9405.

[illegible]

Lead singer looking for **good lead guitar player** and **keyboard player** to play any and all venues. Call Don 487-2738.

na0924

In search of **female national steel/dobro/slide guitarist with harmony vocals** for original acoustic band. Call 939-5568.

na0924

Wanted: **Female drummer with harmony vocals** for original acoustic band. Call 939-5568.

[illegible]

Slap bass player needs **percussionist, keyboard, break DJ rapper** and **female vocalist** for recording/live project. Really funky. Switzer 473-0610. Call after 6 pm.

na0924

Bass player needed to complete original band with hard rock/punk/blues influences. Call Dave 433-2975 or Dion 451-3934.

na0924

Cooper Studios in partnership with Festival Place & Telus Theatre continue its series of **Vocal Workshops** with one of Canada's Top Pop vocal coaches Jan Cooper. We guide you in the industry and find new singing material. Contact Jack Cooper at 417-5526.

na0917

Drummer and bass player needed for an alternative, grungy poppy surfery, hard fast play till you see God, verse chorus verse rock band. Call Joe 963-4515.

na0917

Attention. **Male Singers.** Award winning professional 5 member male a cappella group is looking for a high tenor. Music styles include pop, rock, doo-wop, and gospel. Just completing our second CD. Looking for professional tenor, who reads music, has a strong upper range, good attitude, willing to commit to regular rehearsals and frequent performances. Composing and arranging skills a plus. Info and audition call 426-0525

na0917

Vue Weekly Classifieds

Empire Building, 307, 10080 Jasper Avenue, T5J 1V9. Ph: 426-1996 Fax: 426-2889

MUSICIANS WANTED

Drummer required for established part-time country/backing vocals a must. Don 461-2674.
ma0910

Aggressive Edmonton hard-core seeks competent and serious **bass player**. Call Rob at 436-9155.
na0917

The band 2ND SUN is seeking a **keyboard/vocalist/guitar player** for local weekend gigs. Please call Frank Edward at 464-4215.
na0917--

Vocalist and bassist wanted for rock/blues/funk/jazz band •covers and originals •ready to gig (weekends) have rehearsal space •must be 18-30 with experience, own gear and good attitude. Call Cory @ 488-0611
na0917

"YES" tribute project - FRAGILE/CLOSE TO THE EDGE era - req. kbd/vocalist. Must obviously be fluent in styles of WAKEMAN 975-8675-24 hrs.
na0917

Country/rock band seeking **lead vocals/rhythm player & lead guitar/harmonies.** Full-time road work. 474-4627.
na0910

Looking for **musicians, poets performers** for open stage/coffee house project. Rod 473-0610. Call after 6 pm.

Electric drummer/conga player seeks other light spirits for **original project, world music influences**. Contact Dean at 469-2612.

Amateur Musicians wanted: The Cosmopolitan Music Society: CMS Adult beginner Band Program, CMS will teach you how to play an instrument. If you play or sing already or used to, there are adult bands ranging from elementary to advanced and a chorus. Contact CMS at 432-9333 for more info.

Are there serious musicians who don't take themselves too seriously and would like to create a fun Frankenstein of a Ska band mixed liberally with a dash of the B52s, Swing, Spice and Spinal Tapped Bre Naked Crash Test Madness? Floating Head People: 482-5436.
na0924

CREAM the Creative-collective to Realise Electronic Arts, Multimedia and Music and just have fun with other beautiful creative geniuses and would-be avatars of tasteful surrealism, will be meeting in public cafes soon! pH if interested. David 482-5436.

Bass player needed asap for weekend work, plus some three nighters. Established band - dates already booked. Please call 482-2317.
na0924

Bassist required for modern rock band. Full time, recording, management and endorsements. Female preferred. Needs gear, vocals and fashion sense. 435-1251.
na0924

MUSIC INSTRUCTION

Voice teacher with 15 years of recording industry experience accepting new students. All styles welcome. Balance your voice and expand your range. Call Anna 499-6707.
VW0924-1015

MUSIC INSTRUCTION

Orange Ink
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VW0924(1wk)

Fiddle lesson in the Bonnie Doon area call 450-2058
VW0917-1001 (3 wks)

Accordion lessons, beginner to advanced. GMCC music graduate. Raylene @ 437-0897.
VUE0910-1001 (4 wks)

GUITAR LESSONS - Beginner / Advanced / Acoustic / Electric / Bass.
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EDUCATION

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www.planet. eon.net/~ehba.
Tel/Fax 472-0532.
VW0917-0924 (2wks)

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VW0917-1008 (4 wks)

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VW0924-1001 (2wks)ART

HELP WANTED

Edmonton based promotional advertising company now expanding. New Whyte Ave. location. Ten F/T advertising rep needed now. Call Bond Marketing 433-0007.
VW0924-1015 (4wks) BOND

Salon: Salon Old Strathcona's Unique Fashion Studio seeks pattern making and alteration crafts persons. Commissioned to teach in workshop setting. Classes on Monday night begin mid October, 7.30-10:30 pm, for 6-8 weeks. Teaching registration info 437-6651, 10324 Whyte Ave.
VW0924

SAIL AWAY
Lots of jobs working for cruise lines. call 416 969 0007 to find out more.
VW0924-1001 (2wks)

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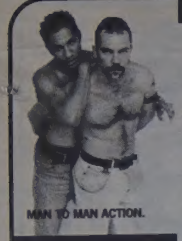
Epitaph



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VW0917-0924, 1001 (2wks)(1wk)

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INDEPENDENT ESCORT AMANDA 5'6" 115 LBS, VERY OPEN MINDED. SERIOUS CALLERS ONLY. PLEASE PAGE ME AT 480-4904
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Muscular and sexy. Direct quotes over the phone. Available 24 hrs. pH 413-0339.
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Robert
I'm an independent, handdsome and sexy male escort, available 24 hr. 15 970-2877.
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NA0924

VOLUNTEER

MILLWOODS VOLUNTEER RECRUITMENT: Help children learn at the **Millwoods Welcome Centre for Immigrants**. Our Homework club for children (grades 1-12) is held Mon, Wed & Thu, 3:30-5:30pm. Volunteer as much time as you can. pH MWCI at 462-6924.
na0924

Alberta Human Rights & Civil Liberties Association: Looking for free or nominal cost office space. Contact: John at 463-3948 or Raphael at 420-1661 (B).
na0827

Alberta Human Rights & Civil Liberties Association: Need donations of office equipment: computer(s), printer(s), fax machine, photocopier, typewriter. Contact John at 463-3048 or Raphael at 420-1661 (b), 451-4656 (h).
na0827

The **AIDS Network** needs volunteers to organize a variety of events for AIDS Awareness Week, Nov. 23-30 1998. Please call Clare or Colin for more info at 488-5742.
na0827

ESL TUTORS NEEDED: Volunteer to teach English to adult immigrants; daytime weekdays/ weekends available; small groups; training provided Cal Scott 424-3545.
na0917

Make a world of difference by volunteering only 2 hrs. a week with a family in need. Contact Karin Boyd, **The Arbutus Volunteer Foundation** (Alberta Family & Social Services). 427-8564 or kboyd@arbutus.westerncanada.com.
na0820

Are you caring? Interested in learning about new cultures? Can you volunteer? Call Dulari, New Neighbours, EISA 474-8445.
na0820

Be Enlightened, Be a Leader, Be Amazed...Be a Volunteer! **The Edmonton YMCA Enterprise Centre** has volunteer opportunities: instructional aides, group facilitators, tutors/mentors, recreation leaders. Help a youth or adult experience success in education and employment 2-3 hrs. a week. Day/evening. We provide training! Contact the Volunteer Coordinator at 429-1991.
na0813

The Boys' & Girls' Clubs of Edmonton, a non-profit organization that provides quality programs for children and youth is seeking volunteers. If you would like to be a role model or just help out. Contact Brad at 422-6038.
na0618

Add a New Dimension - Volunteer! **The Friends of University Hospital** are looking for responsible adults to join or Gift & Candy Shop volunteer program. Meet new people, gain job skills and experience while helping the community. More info. call 492-8428.
na0730

Community Greenways is a plan to create a network of tree-lined multi-use trails using abandoned railway lines and utility corridors, connecting 40 Edmonton Communities. Volunteer canvassers are needed please call 423-4003
na0723.

Give the gift of community to the residents of **Capital Care Grandview**. Help someone maintain their independence. Our residents need volunteers to escort them on trips out of the centre. Commitment: on-call: 1-3 trips a month. 6215-124 St. pH Volunteer services at 496-7104.
na0618

Would you like to learn about mental illness, and develop new skills and new friendships? Volunteer with **Canadian Mental Health Association** and made a difference in someone's life! Call Paddy at 414-6300.
na0813

Citadel Theatre seeking committed volunteer ushers for the 98/99 season. Friendly people, great benefits. Call Andrea @ 426-4811, ext. 4240 for more info.
na0910

Retired couple that can spare 4-6 weeks to drive around Alberta following a man running to raise awareness on M.S. Must have class 3 hitch. For more info call Rakesh at 465-5531.
na0910

Nicotine Anonymous
Trying to quit smoking? THU: 7:30 p.m., St. Lukes Anglican Church, 8424-95 Ave.

IF YOU WANT TO QUIT USING DRUGS AND NEED HELP CALL NARCOTICS ANONYMOUS AT 421-4429 24 HRS. A DAY

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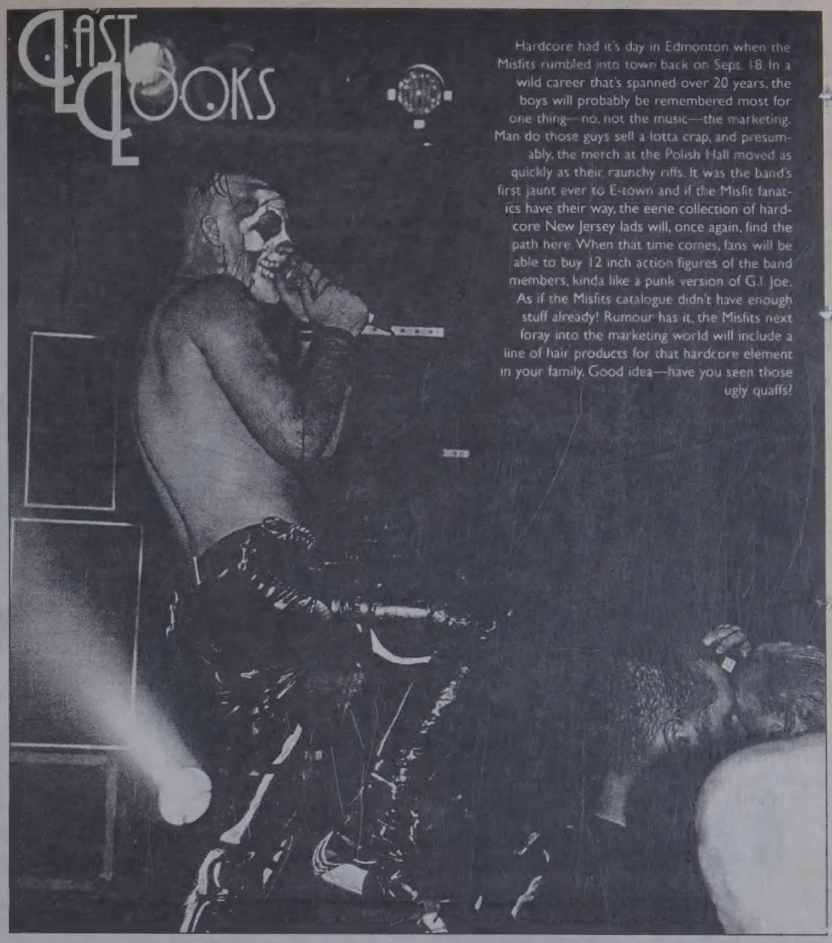
The GrapeVine Club Inc. does not pre-screen callers and assumes no liability when meeting through this service. Adults only 18+. For entertainment purposes only. *This is a FREE CALL within the local Edmonton calling area, otherwise long-distance charges may apply.

HEY EDDIE! by GRASDAL



Hardcore had it's day in Edmonton when the Misfits rumbled into town back on Sept. 18. In a wild career that's spanned over 20 years, the boys will probably be remembered most for one thing—no, not the music—the marketing. Man do those guys sell a lotta crap, and presumably, the merch at the Polish Hall moved as quickly as their raunchy riffs. It was the band's first jaunt ever to E-town and if the Misfit fanatics have their way, the eerie collection of hardcore New Jersey lads will, once again, find the path here. When that time comes, fans will be able to buy 12 inch action figures of the band members, kinda like a punk version of G.I. Joe. As if the Misfits catalogue didn't have enough stuff already! Rumour has it, the Misfits next foray into the marketing world will include a line of hair products for that hardcore element in your family. Good idea—have you seen those ugly quaffs?

True Stories

#2 IN A SERIES

"I work shifts and it was kind of hard to get out a lot. So I tried Telepersonals. I felt my way around a bit and listened a lot before I placed my own ad. Then I got this message from Della...

She was home for Christmas but it wasn't until April that we really talked. We had so much in common, we should have met a long time ago. Like our summer houses were almost right next to each other, there's no way we could not have passed each other before! But we're happily making up for lost time these past four years."

Matthew, 24

Women Seeking Men

This is Lisa. I'm a 26 yr. old, 5'9" tall, 120 lb., very attractive, slim, athletic female looking for friendship leading to a long term relationship. I'm a smoker & casual drinker. I have two children. Box 7803.

I'm a 33 yr. old, attractive, single, white female with hazel eyes that change colour. I'm romantic, outgoing, & sometimes shy. I enjoy karaoke, sports, reading, & mountain biking. I'm a smoker & casual drinker. I'm looking for a man who can bring out the best in me. Box 7788.

I'm a 40 yr. old, 5'6" tall, passionate, sensual, curvaceous, voluptuous widow with short, dark brown hair & beautiful eyes. I'm looking for a tall, dark gentleman in his 30's, with similar qualities. If you'd like to be friends as well as lovers, leave me a message. Serious replies only. Box 8737.

This is Alexandra. I'm a 5'7" tall, 130 lb., physically fit, pretty female with blondish hair & blue eyes. I have a variety of interests, music, travelling, & much more. I'm a non-smoker & casual drinker. Box 7199.

I'm a 29 yr. old, 5'6" tall, 115 lb., pretty female who would like to meet an athletic male preferably in a uniform. Leave me a message. Box 7015.

I'm 5'6"-6' tall, have an inny not an outty, my hair color has more fun, & if you know my eye color you know it. Box 6660.

My name is Wendy. I'm a 5'2" tall, medium built, single mother with dark hair & beautiful, green eyes. I'm honest, caring, romantic, & have a good sense of humour. I'm a non-smoker & light social drinker. I'm looking for a non-drinker who enjoys romantic dinners, dancing, movies, bowling, walks in the park, & kids. Box 5807.

I'm a 5'6" tall, 140 lb., fit, attractive, intelligent, fun-loving, professional female with beautiful green eyes & good values. I enjoy tennis, golf, skiing, & hiking. I'm looking for a long term, romantic relationship with a guy who has similar interests. Leave me a message. Box 5067.

I'm a 5'2" tall, medium built, down-to-earth, female who enjoys long walks, movies, & meeting new people. I'm a non-smoker & non-drinker. I'd like to meet someone to become a friend first & see where it goes from there. Box 4498.

I'm a 5'4" tall, trim female with reddish brown hair & blue gray eyes. I enjoy cycling, hiking, cross-country skiing, music, the arts, sports, movies, & Scrabble. I'm looking for a 46 yr. old, 5'7"-5'11" tall, physically fit male with eclectic tastes & no chemical dependencies of any kind. If you're emotionally healed, spiritually well, & available for a loving, fun, physically active relationship, leave me a message. Box 4951.

I'm a 5'4" tall, active, adventurous, healthy female with auburn hair & blue eyes. I'm looking for a trim, fit, healthy male who enjoys skiing, biking, the arts, good humour, sports, people, & animals. If you feel emotionally ready for a full-time relationship with a real woman, drop a message in my box. Box 4939.

I'm an attractive, kind, compassionate, intelligent, humorous, classy female with reddish hair & blue green eyes. I've Christian values & seek the same. I like dancing, canoeing, fishing, theatre, long walks, & more. I'm a non-smoker & social drinker. I'm looking for a stable, committed relationship with a gentleman who's comfortable in the business world. Box 3918.

Men Seeking Women

My name is Greg. I'm a 40 yr. old, 6' tall, single, white male with light brown hair & hazel eyes. I'm honest, caring, & understanding. I like rock music, swimming, cycling, hockey, basketball, dining, movies, & working on the computer. If you're a 28-44 yr. old, single female who believes in a committed relationship & has room in your life for a man like me, leave me a message. Serious replies only. Box 7158.

This is Nick. I'm a 6' tall, 160 lb., shy, honest, hard-working male with a good personality & a somewhat twisted sense of humour. I'm looking for a mature, intelligent female under 40 yrs. old, who's interesting to talk to. Box 3437.

I'm a 26 yr. old, 5'5" tall, 170 lb., honest, intelligent, caring, sensitive, good looking male with short, brown hair & brown eyes. I do have a disability which doesn't stop me from doing the things that I like. I'm a smoker & casual drinker. I'm looking for a 20-29 yr. old, single, white female with similar qualities for casual dating & hopefully more. If you're interested, box me back. Box 2800.

I'm a 6' tall, 187 lb., easygoing male with brown hair & blue eyes. I enjoy everything from movies to parachute jumping. I want to meet a tall, slim, attractive, decent girl with self-respect. Serious replies only. Box 9204.

My name is Travis. I'm a 5'7" tall, 190 lb., fit male with dark, curly brown hair & hazel eyes. I have a 6 yr. old daughter that I see every other weekend. I like rock music, swimming, long walks, dogs, & quiet evenings at home. I'm a non-smoker & casual drinker. If you're interested, box me. Box 8295.

I'm a 39 yr. old, 6' tall, 165 lb., physically fit male with brown hair & hazel eyes. I'm a non-smoker & social drinker. I'm employed & financially secure. I enjoy indoor & outdoor activities. I've a great sense of humor. I'm kind, considerate, honest, & compassionate. I'm looking for a long term relationship with that one special woman. You should be non-smoking, financially secure, slim to medium built, & 30-39 yrs. old. Box 8056.

I'm a 19 yr. old, 6'2" tall, 135 lb., medium built male with brown hair & brown eyes. I'm just looking for a girl to have a serious relationship. If you're interested, box me back. Box 6017.

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Saturday Sept. 26th 1998

NEXUS

@ THE SPORTEX ARENA (NORTHLANDS PARK) EDM, ALBERTA.
70,000 SQ FEET VENUE, 3500 PEOPLE CAPACITY.

nexus tribe presents the fourth year celebration of the Nexus Gathering. This year's theme rooms take shape as the four seasons: Spring, Summer, Fall, and Winter. Each room reflects different music genres that respects electronic music & urban culture alike.

For more info see full size handbills or phone the info line @403. 493.1212 or browse our website at www.nexustribe.com

Roc Raida of the X-ecutioners (a.k.a. the X-Men)/ New York
Richard Mears London/United Kingdom
Christopher Lawrence of Hook Recordings/Los Angelas
plus 40+ Canadian DJ's 5 Live acts

Ticket Outlets:

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GravityPope 403.439.1637
Glam Slam 403.439.SLAM
Divine 403.439.2977
Farside 403.486.8699
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Groove Asylum 403.497.7615

Attractions:
Skate Board Demonstration by: PLUSH
- JUMPING INFLATABLES
- SUMO WRESTLING
- BIG BOUT BOXING
- 5 ROOMS
- 4 MUSIC AREAS
- & MANY MORE SURPRISES!

sponsors:

The Change of Seasons

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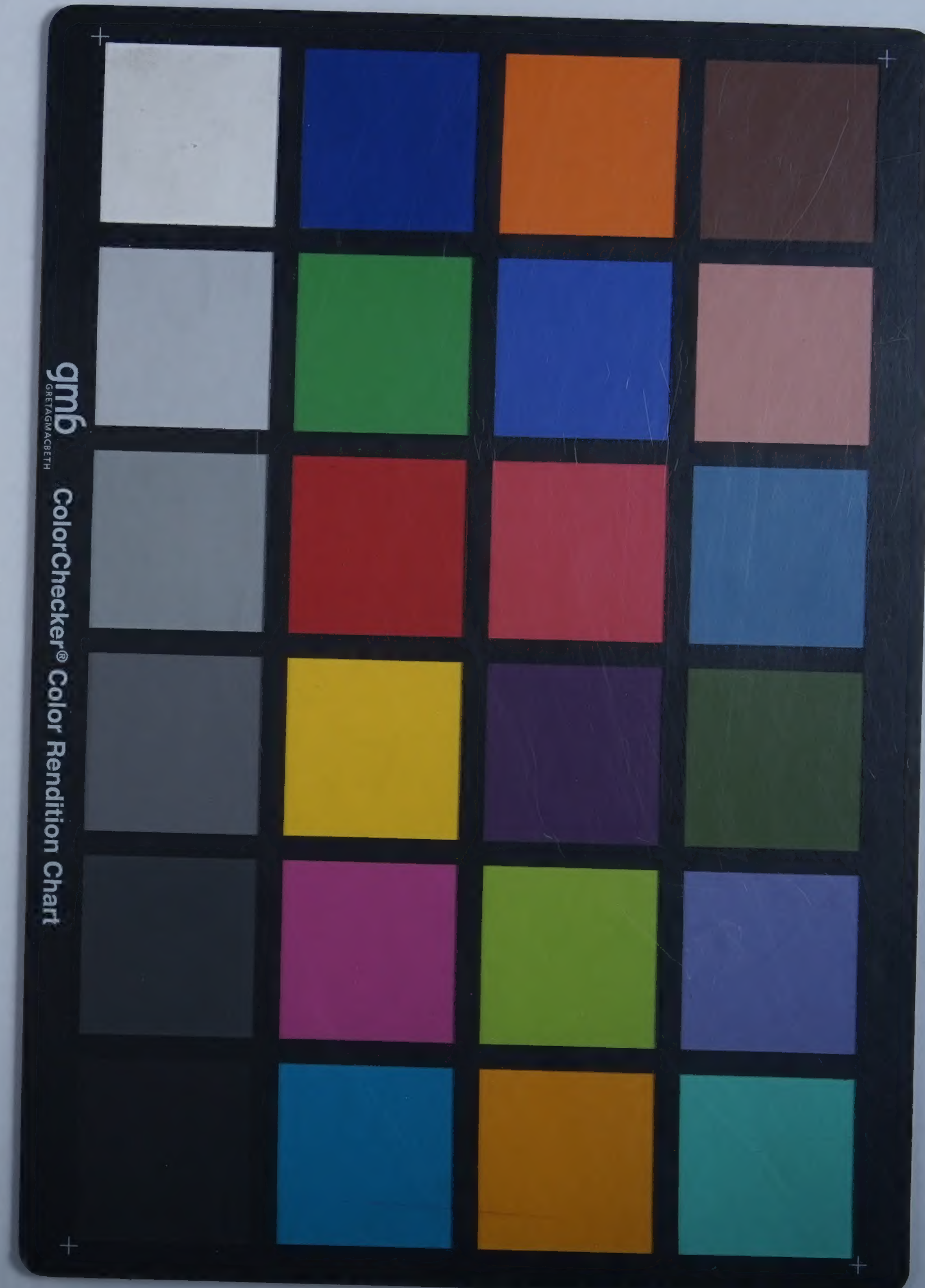
The Change of Seasons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